The ART Quarterly



Winter, 1954

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On cover:
JAN VAN EYCK and PETRUS CHRISTUS, *Virgin and Child with Saint Barbara, Saint Elizabeth and a Carthusian Donor (detail)* (see p. 423)

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Fig. 1. CLAUDE POIRIER, *The Nymph Aréthuse*
Castle of Courances

THE NYMPH ARÉTHUSE OF CLAUDE POIRIER REDISCOVERED AT THE CASTLE OF COURANCES

By MARGUERITE CHARAGEAT

THE study of French sculpture of the seventeenth and eighteenth centuries is too often limited to a few great names. To do so is to overlook the very large production of artists whose works have decorated the parks and gardens of Louis XIV and his successors: Versailles, Marly, Meudon, La Muette, and others.

Besides Puget, Coysevox, Girardon, Coustou, there were innumerable sculptors whose names have been forgotten, but who just the same have left remarkable works. Such is the case of Claude Poirier, born in Paris in 1656. His career was a rather slow one: his candidature to the Académie was accepted May 21, 1698, when he was forty-two. On March 31, 1703, at the age of forty-seven, he became an academician upon the presentation of a low relief, *Alliance Between Hymen and Peace.* This work commemorated the union of France and Savoy, consecrated by the marriage of the Duke of Burgundy to Marie-Adélaïde of Savoy. This work,[1] preserved at the Ecole des Beaux-Arts, shows the purest classicism mingled with an extraordinary personal sensitiveness. At the late age of fifty-nine he was appointed assistant professor.[2]

Poirier appears quite frequently in the accounts of the Bâtiments du Roi, although one does not get the impression that he was very active. However, he was trusted with important works for Versailles, Trianon, Meudon and Marly.

* * * *

The gardens of Marly were peopled with nymphs; but only two had groves consecrated to them and named after them. One of these nymphs was represented standing, with her dog and with a bird perched on her hand;[3] the other was reclining upon an urn. The latter, which is the subject of this study, is the work of Poirier and is preserved today at Courances (Figs. 1, 5-8).

In order to retrace its history we rely upon three kinds of documents: the *Comptes des Bâtiments du Roi,* with its brief entries; the albums of watercolors showing the groves of Marly in silhouettes, no less summary; finally, the *Inventaires royaux des sculptures,* among which that of the year 1722 is most

invaluable, since it allows us to stamp with certainty the name of Poirier on a work mentioned in the *Comptes* and the albums. The following are the entries in the *Comptes:*

January 18, 1705, Poirier and his friend Hardy receive "for a marble nymph on which they are working for the garden of Marly, 500 L."

August 1, 1710, "to him, for a marble nymph on which he is working, for one of the fountains of the garden of Marly, 1800 L."

May 12, 1712, "to Poirier, again for the marble nymph for Marly which he has done, 1800 L."

October 24, 1714, "to Poirier paid 500 as a balance due on total amount of 4600 L for a statue representing a nymph which he did in marble for the garden of Marly in 1711."[4]

This amount of 4600 Livres, representing the total payment for the *Nymph* of Poirier, is greater than the price paid in 1706 to Prou for the statue of *Amphitrite,* which was its counterpart in another grove. However, this difference in price may be attributed to the occasional collaboration of Hardy during the preliminary stages. Poirier alone is mentioned in the other three payments.

The Marly watercolor albums[5] offer four states of the two groves in which a statue is the focal point. These sculptures, always balancing each other, are the *Nymph* of Poirier and the *Amphitrite* of Prou. They are easily recognized. The *Nymph,* her legs stretched to her right, leans on an urn; *Amphitrite,* her legs stretched to her left, leans on a dolphin.

In their first position, in 1705 or more probably before 1709, the two statues are seen near the cascade, the *Nymph* on the upper right,[6] *Amphitrite* to the lower left.[7] They were then surrounded by many lead figures and were at the center of a pool (Figs. 2 and 3).

The second state, in 1709, indicates that the *Nymph*[8] has been moved lower down, where stood the Vestibule of the portico, to counterbalance *Amphitrite.*[9]

In the third state (1711), both statues were moved further down so that the *Nymph* which concerns us was erected on the site of the old Cabinet des Vestales.[10]

The fourth state goes back to 1713. The watercolor bears the title "Réformé 1713."[11] The design of the fountain is simplified; the *Nymph* of Poirier, from now on called *Aréthuse,* is erected at the head of the newly designed pool (Fig. 4).[12] Some accessories of a rather exaggerated picturesque nature, such as the brightly colored birds, are placed about but the whole design is considerably simpler.

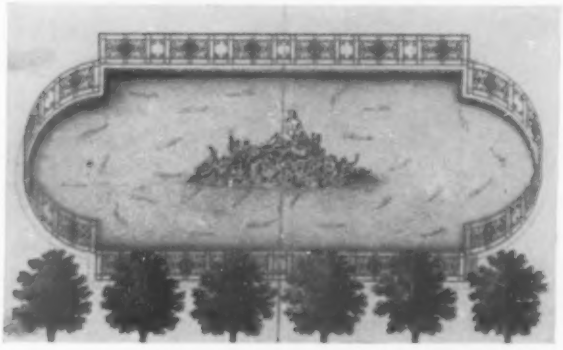


Fig. 2. Fontaine de la Nymphe (detail) (early 18th century watercolor)

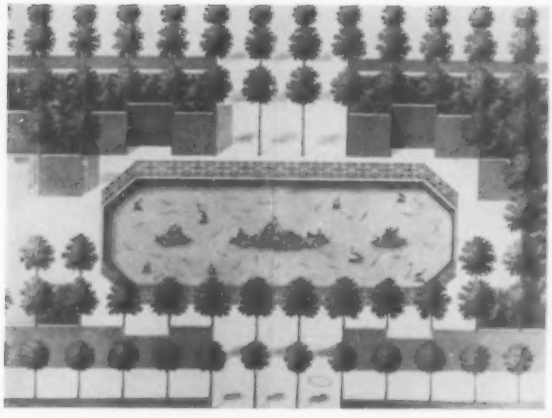


Fig. 3. Fontaine d'Amphitrite (early 18th century watercolor)

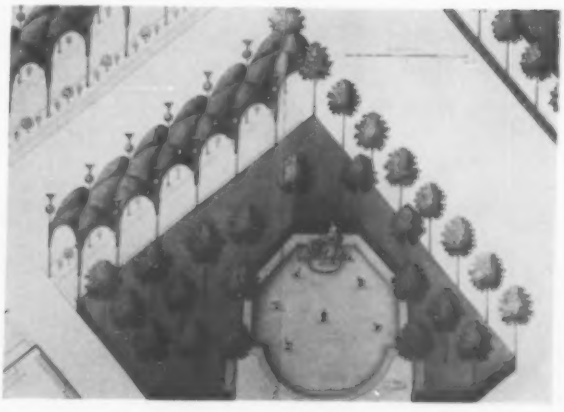


Fig. 4. Fontaine d'Aréthuse (early 18th century watercolor)



Fig. 5. CLAUDE POIRIER, *The Nymph Aréthuse*
Castle of Courances



Fig. 6. Profile of Figure 5

Considering the laconic mention of payments and the summary reproductions of the sculptures in the albums, one still could question the concordance between the payments and the watercolors. But in 1722 the marble statue is found in the warehouse of Marly, described thus: "A figure almost nude, representing a nymph reclining on a base five feet long and two feet wide. Her hair is adorned with grasses and small flowers. Her left arm is bent. She holds with the left hand a piece of drapery which supports it. Her right arm is thrust forward and she holds her right hand on a bunch of flowers resting on the base. The height of the statue is two feet ten inches. By Mr. Poirier."[13]

This time there is no possibility of error. All the details agree perfectly with the beautiful marble statue preserved today in the park of Courances. The nymph *Aréthuse* from Marly is indeed the one which now presides over the waters of the Ecole river. But what was the story of this statue from the time it entered the warehouses of Marly in 1722 until today? It seems that it remained there until the Revolution. Mr. Boyer has studied the transfer of the Marly works of art from 1796 to 1798. Unfortunately, the administrative documents which he published do not provide us with the same degree of certainty as those covering the statue during its early existence. Could it be the *naïad* of three feet by two, which is number 60 among the works coming from Marly that were loaned to the Palais du Conseil des Cinq-Cents? (*Arch. Nat.* C 413).[14] We would rather think that it was one of the two naïades (is there a possibility that the other one would have been *Amphitrite?*) which in 1800 were taken out of the Palais Bourbon and placed in the Jardins de Monceau when the latter became an annex of the Musée des Monuments français.[15] Soon after (2 Germinal year IX) one of the naïades was sent to Malmaison. If this hypothesis is correct, then one could assume that our *Nymph* was sold by the heirs of Eugène de Beauharnais in 1824 or 1829. What, then, is the white marble statue, coming originally from Marly, which was exchanged for the monument of Nogent-sur-Seine through the negotiations of Lenoir with Mr. Audrianne?[16] All these indications are very vague.

What we now know is that the statue must have been acquired by the family of the Marquis de Ganay at the time when the château was renovated. The first renovations of the park were done under the supervision of the architect Destailleur. At that time the naïad of Marly was placed at the end of the Miroir d'eau, a setting preserved in a painting by Walter Gay. But the delicate nymph had not been created to fit this large body of water. A few years later it appears that it is Achille Duchêne who is responsible for having conceived the actual

fountain, in order to give the statue a frame more to its scale. There the nymph appears as a precious stone in its jewel case.

Through the succinct account of this historical record, one can discern a romantic element. When and by whom was the nymph of Poirier named Aréthuse? According to the most accepted legend, the god of the river Alpheus, having been unsuccessful in his pursuit of Artemis, fell in love with Arethusa, one of her attendants. In order to win her he metamorphosed himself into a hunter. However, the nymph took refuge in the island of Ortygia, at Syracuse where, fortunately for her, she was changed into the fountain of Arethusa.[17]

One could imagine that the late naming of this statue might be an allusion to some amorous incident, perhaps of some important personage of the court. If the sculptor remained unaware of the association which was later attached to his work, it seems that the "guests of Marly" were struck by the air of offended dignity and the proud elegance of this water nymph, whom the name of Aréthuse seemed to fit perfectly. In a simple pose, she is seen partially reclining, her torso straight up with ease and dignity. Without leaning on it, she holds the urn from which the water is pouring. Control, elegance, discretion in the gestures and movement, are present in the composition of Poirier.

In a remarkable article on the "compagnes de Diane,"[18] Réau has shown how these *nymphes chasseresses* or *chasseuses,* represented in full motion, denote an esthetic evolution which aims at substituting dynamic values for static ones. Claude Poirier contributed his share in the development of this new esthetic evolution; witness the two statues of the "compagnes de Diane" type, where the nymphs appear as if they were treading the woods in swift steps. Their compositions are known to us through drawings.[19] *Aréthuse* seems, on the contrary, to belong to the garden type of sculptures which reflect a static conception. It is in the wake of the admirable statues of river gods and goddesses, and of nymphs made for Versailles, that it assumes meaning in the esthetic evolution of the early eighteenth century. Our statue belongs to the kind of statuary which ceases to be monumental. More delicate and lighter in its execution, it belongs to an intimate setting.

Finally, as it is transformed into *Aréthuse,* it abandons divine mythology for that of gallantry. Poirier's work had been ordered by Louis XIV, but solemnity is no longer in fashion, and the nymph *Aréthuse* already has all the gracefulness of the emerging eighteenth century.



Fig. 7. Detail of Figure 5



Fig. 8. Detail of Figure 5

[1] L. Courajod, *Alexandre Lenoir, Son Journal et le Musée des Monuments français*, II, 54, 55.

[2] Cf. Thieme-Becker; Stanislas Lami, and the remark by L. Réau, *Gazette des Beaux-Arts*, I (1932), 146, 149, figs. 12 and 13.

[3] *Arch. Nat.* 0^{I}-1471, f° 34, *Oeuvre d'Anselme Flamen*. Cf. Réau, "Les Compagnes de Diane," *Gazette des Beaux-Arts*, I (1932), 150, fig. 14 and p. 144.

[4] J. Guiffrey, *Comptes des Bâtiments du Roi sous le règne de Louis XIV*, V (1710-1715), 41, 431, 511, 719.

[5] *Arch Nat.* 0^{I}-1470; 0^{I}-1472. Emile Magne, in his book on Marly, p. 201, writes: "The fountain of the *Nymph* went through four metamorphoses; that of *Amphitrite* was modified three times."

[6] *Arch. Nat.* 0^{I}-1470 f° 30.

[7] *Op. cit.*, 0^{I}-1470 f° 31.

[8] *Op. cit.*, 0^{I}-1470 f° 33.

[9] *Op. cit.*, 0^{I}-1471 f° 23.

[10] *Op. cit.* f° 43.

[11] *Op. cit.* f° 45.

[12] *Op. cit.*, 0^{I}-1472 f° 13.

[13] *Arch. Nat.* 0^{I}-1969 A. "Inv. général des figures, groupes, termes, fait en l'année 1722 par le Sr Massou, sculpt. de Sa Majesté. Magasin de Marly." (The inventories of various warehouses are lumped together at the end of the book. Although the pagination is interrupted, we mention that this quotation is found in folio number 320.)

[14] F. Boyer, "Le transfert des œuvres d'art de Marly et Versailles aux Tuileries et au Palais Bourbon (1796-1798)," *Rev. de l'hist. de Versailles* . . . , 1935 p. 258.

[15] (a) Guiffrey, *Arch. du Musée des Mts français* in *Inv. gén. des richesses d'art de la France*. I, 183, 208, 229; III, 24. (b) F. Boyer, "Les statues de Marly au Palais Bourbon sous le Premier Empire," *Rev. de l'hist. de Versailles* . . . , 1936, pp. 166, 167.

[16] Guiffrey, *op. cit.*, III, 211: "In 1816, number 544. This beautiful monument coming originally from the parish church of Nogent-sur-Seine, where it guarded the entrance of the cemetery, according to the old custom, has been exchanged by its owner Mr. Audrianne, owner of the château La Chapelle, near Nogent-sur-Seine, for a white marble statute fit to decorate a garden, coming originally from Marly." The monument from Nogent-sur-Seine was taken to the calvary of Mont-Valérien, and was destroyed during the building of the fort. (Cf. Courajod, *op cit.*, p. 26, note 3.)

[17] Grimal, *Histoire de la mythologie grecque et romaine*, Paris, 1951, p. 45.

[18] L. Réau, *Gazette des Beaux-Arts*, I (1932), 137.

[19] *Ibid.*, pp. 146, 149. These nymphs, lost today, had been placed in the Jardin de l'Infante, before the palace of the Louvre.

HERRERA BARNUEVO'S WORK FOR THE JESUITS OF MADRID

By HAROLD E. WETHEY

SEBASTIAN DE HERRERA BARNUEVO won fame and rose to positions of high rank in his own lifetime, yet he is one of those masters who has been almost completely neglected by historians during the past century. The reason is not difficult to discover in view of the destruction or disappearance of nearly all of his paintings. His works in sculpture, mentioned by Palomino and Ceán Bermúdez, have likewise vanished, due to the Napoleonic invasion of the early nineteenth century and to the exclaustration of the religious orders of Spain in 1835. When his drawings are considered, however, the situation changes, for a nucleus of sheets of good quality establishes him among the very best of Spanish draughtsmen.

Sebastián, son of a sculptor named Antonio de Herrera Barnuevo and his wife Sebastiana de Sánchez, was born in 1619 at Madrid.[1] Undoubtedly taught first by his father, the young artist, according to Palomino, went later to study under Alonso Cano. Since Cano settled in Madrid in 1638, after definitively leaving his home in Seville,[2] Sebastián could not have entered his workshop until then. Although virtually no original documentation has been yet discovered, the style of Sebastián as a painter and draughtsman can be established. Clearly indebted to Cano, he most probably was the older master's chief assistant at Madrid in the sixteen-forties. That the friendship of the two men remained constant for many years is demonstrated in Cano's last will and testament, dated August 18, 1667, in which he stated that "Sebastián de Herrera maestro mayor de su magestad y su pintor de cámara" would tell the executors how to locate certain of his possessions in Madrid.[3]

Herrera Barnuevo's first major commission for the court seems to have involved decorations for Mariana of Austria's triumphal entry into Madrid on November 15, 1649, shortly after her marriage to Philip IV. Many prominent masters were employed in the preparation of these festive decorations. Palomino ascribed to the artist portrait busts of ancient and contemporary Spanish poets, which formed part of an elaborate allegory of Parnassus set up in the avenue of the Prado. By this year of 1649, Herrera Barnuevo, aged thirty, must have been an independent master. In 1652 Cano departed for Granada to become an ecclesiastic as prebendary of the cathedral there, and

Herrera Barnuevo remained in Madrid where his artistic fortunes soared. Palomino claimed that Philip IV had rewarded him for his decorations of 1649 with a court benefice carrying the title of chamberlain (*ayuda de cámara*). Later, on February 26, 1662, after the death of the architect José Villareal, he was named to the important post of chief architect to the king (*maestro mayor de las obras*).[4] To that he added subsequently the equally illustrious title of painter to the king (*pintor de cámara*), succeeding Mazo who died on February 10, 1667.[5] Sebastián de Herrera Barnuevo lived to enjoy this privilege for only four years, and he was followed as court painter by Juan Carreño de Miranda.[6]

In the chief Jesuit church of Madrid, now the cathedral of San Isidro, is preserved Sebastián's altar of the *Holy Family* (Fig. 1).[7] Strikingly sober in style, it provides a marked contrast to the same artist's drawings of altars, datable a decade later.[8] It can hardly be subsequent to 1650-1655 in view of the conservatism of the handling of architectural features. The classicism of the Corinthian order and the restraint in the use of ornament are more pronounced than in Salvador Muñoz' Getafe retables which are dated 1645. Alonso Cano's drawing for an altar to *San Juan de Dios* (*ca.* 1640-1650) incorporates a like simplicity of taste.[9] Nevertheless, the preference of the Jesuits for grandeur in the tradition of Juan de Herrera, as demonstrated by the church of San Isidro itself, accounts most of all for the breadth and dignity of this handsome altar of gilded wood.

An even more important landmark in the artist's career is the large canvas of the *Holy Family* in the center of the San Isidro altar. The subject, which is also known as the *Two Trinities,* was popular in the seventeenth century, particularly in Spain and Latin America.[10] Herrera Barnuevo had reached his full maturity as a painter here, and he displayed great skill both as a draughtsman and colorist. The full rich play of the draperies, especially those of the Madonna, typifies a later Baroque style than that of his teacher Alonso Cano. Yet the spirit of Cano is detectable in the elegance of expression and in the splendid assembly of cherubs tumbling through the clouds. The exuberance of mood and the types of figures, as well as the handling of draperies, are, on the other hand, distinctly Herrera Barnuevo's own. In the palatial setting and the landscape are revealed his admiration of the pictures of Paolo Veronese in the royal collection. Perhaps the same source explains the lovely yellow color in the sky, in the Madonna's headdress, and in the expansive drapery of St. Joseph, over a rose-violet tunic. The color throughout, so glowing and so rich in a



Fig. 1. HERRERA BARNUEVO, *Altar of the Holy Family*
Madrid, Cathedral of San Isidro



Fig. 2. HERRERA BARNUEVO, *Martyrdom of Jesuits in Japan*
Vienna, Albertina Museum



Fig. 3. HERRERA BARNUEVO, *Jael and Sisera*
Madrid, National Library

Venetian way, contributes much to the beauty of this little-known masterpiece of Spanish painting.

The predella suffered badly in the conflagration of 1936, and the tiny pictures painted on wood are so scorched as to be scarcely discernible.[11] The *Martyrdom of the Jesuits in Japan,* which occupies the attic, has darkened somewhat with the centuries, but it is otherwise well preserved. Practically unknown because of the invisibility of the canvas in a dark chapel, it is, nevertheless, a very accomplished and dramatic interpretation which owes not a little to the Venetian tradition, especially to Tintoretto. Herrera Barnuevo's original drawing for this composition (Fig. 2), with a few variations in minor details, exists in the Albertina Museum at Vienna. The identification "Herrera" at the top of the sheet was for many years misinterpreted as the name of Francisco de Herrera el Mozo, to whose works it shows not the slightest resemblance. The same confusion of names accounted for the wrong attribution to Herrera el Mozo of the *St. Augustine in Ecstasy* now in San Francisco el Grande at Madrid. Lafuente Ferrari, recognizing the drawing of the *Martyrdom of the Jesuits in Japan* as a study for Herrera Barnuevo's painting, first correctly restored the sheet to the proper author.[12] The clinging draperies with rounded folds betray an obvious dependence on Roman sculpture, which this painter and sculptor must have been studying. The style is so nearly identical with the drawings for the decorations of the Capilla del Buen Consejo (Figs. 3-5), which Herrera Barnuevo painted in another chapel of the cathedral of San Isidro, that his activity upon the two projects in this former Jesuit church must have been contemporary.

The murals of the Capilla del Buen Consejo were destroyed as recently as 1936, but not a single photograph of them exists. However, the five major drawings for the figures in the cupola of the chapel (Figs. 3-5) are of great importance, since this work is recorded as Herrera Barnuevo's by all of the early writers.[13] The same fondness for full rich flowing draperies characterizes these figures, especially *Debora,* as it does those in the altar of the *Holy Family* (Fig. 1). The *Mother of Samson* strikes one as the most fanciful in the pseudo-classical design of the costume, while the loveliest figure is *Judith,* whose gown so oddly resembles the recent fashions of 1952. Both antique precedent and the desire for florid linear effects explain the use of the floating ribbons which engagingly enframe the heads of these elegantly conceived Biblical ladies. The heavy hair, arranged with a large knot upon the top of the head, is a fantastic Baroque interpretation of Hellenistic fashions. Herrera Barnuevo

gave his imagination full play in these drawings. His decorative sense is spirited, and his line has a vigorous and incisive sureness of intention. He was clearly a master of the High Baroque, and one of considerable originality and force of character. His independence is manifest in the fact that he owes nothing to the dominating artistic personality of his day, Diego Velázquez. Even his debt to his teacher Alonso Cano is relatively slight.

The drawing of *Jael and Sisera* (Fig. 3) completes the studies for the Capilla del Buen Suceso.[14] Jael in her romantically classical garb and hair arrangement is, by nature of the murderous theme, less graceful than the other ladies. Different aspects of the artist's talents appear in the drawing of the prostrate body of the muscular giant, and thus is provided a stylistic link with the *Martyrdom of Jesuits in Japan* (Fig. 2). All of these drawings, since a precise date is lacking, must be placed in the early sixteen-fifties, contemporary with the altar of the *Holy Family*.

Another Jesuit subject, *St. Stanislas Kotzka Receives Communion* (Fig. 7), which is a study for a pendentive, may well be an unused scheme for the Capilla del Buen Suceso.[15] The fact that the numerous figures are not altogether suitable for that kind of an architectural space may account for the failure to put this scheme into execution. A large drawing with a handsome bistre wash upon the Jesuit habit of the saint, it forms a link in style between the altar of the *Holy Family* and the later works of the artist. Herrera Barnuevo's artistic personality is strong and clearly recognizable at all times. The full faces, often tilted downward, and the heavy curly hair characterize all of his figures both in painting and drawing. Long fingers, widely spread, also occur repeatedly. In this study for a pendentive the small St. Barbara at the upper right with the encircling floating ribbon is virtually a signature of the artist.

An interesting contrast to the pendentive is afforded by the single figure of *St. Stanislas Kotzka* (Fig. 8) which is dated May 31, 1639.[16] Then aged twenty, and an assistant in Alonso Cano's shop, Herrera Barnuevo demonstrated his youth and inexperience in the poor drawing of the hands and the lesser quality in the handling of the medium throughout. Nevertheless, the physical type is essentially the same in this early sheet as in the study for the pendentive, produced twelve to fifteen years later. Another single figure of *St. Stanislas Kotzka* (Fig. 6), in this case holding the Infant Christ, may be a study either for sculpture or painting.[17] The style unmistakably identifies Herrera Barnuevo's hand in the period of the artist's activity in San Isidro,

and the drawing may have been intended for a work there, now lost.

That Herrera Barnuevo was a competent draughtsman few will deny after an examination of the original drawings, here reproduced. Nevertheless, his personality has yet to be fully revealed, and further study of his remarkably original projects for altars and decorative schemes must be deferred to a future date.[18] A man, who rose to be the chief architect of Philip IV and Charles II, and later painter to the king, has suffered such an historical eclipse as virtually to be forgotten, but such a phenomenon is by no means unique.

[1] Palomino, *Vidas de los pintores y estatuarios eminentes españoles,* Madrid, 1724; Ceán Bermúdez, *Diccionario,* Madrid, 1800, II, 286-288.

[2] *Documentos para la historia de arte en Andalucía,* Seville, 1930, II, 188, 190.

[3] Wethey, "El testamento de Alonso Cano," *Boletín de la Sociedad Española de Excursiones,* LVII (1953), 3, 9.

[4] "Cédulas reales, 1657-1664," tomo XV, folios 140v-141v. Archivo del Palacio Real, Madrid. I am much indebted to Dr. Valentín Sambricio and to Federico Navarro, director of the Palace Archives, who aided me in the search for documents. Llaguno y Amírola states that Herrera Barnuevo was already *maestro mayor* in 1660, when he took charge of architectural work at Aranjuez. This date must be a misprint, for the same author correctly says that José de Villareal became *maestro mayor* on September 26, 1660 (Llaguno y Amírola, *Noticias de los arquitectos y arquitectura de España,* Madrid, 1829, IV, 53, 59, 60). The royal order for his appointment is found in "Cédulas reales, 1657-1664," tomo XV, folios 94v-95. Viñaza (*Adiciones al diccionario de Ceán Bermúdez,* Madrid, 1889-1894, II, 281) gives a completely erroneous date of 1658, as the year of Herrera Barnuevo's appointment as *maestro mayor.*

[5] The royal order was issued on November 26, 1668, but he was to be paid from February 12, 1667, that is, beginning two days after Mazo's death ("Cédulas reales, 1657-1664," tomo XV, folios 324v-325). In August, 1667, Alonso Cano mentioned him as *pintor de cámara* (see note 3).

[6] Carreño was appointed on June 2, 1671 (*ibid.,* folios 389v-390). Gaspar de la Peña succeeded as *maestro mayor* on May 17, 1671 (*ibid.,* folios 386-387).

[7] The altar is assigned to Herrera Barnuevo by all writers including Palomino and Antonio Ponz in *Viage de España,* Madrid, 1776, V, segunda división, 27. San Isidro, originally the church of the Jesuits, should not be confused with the chapel of San Isidro which is attached to the church of San Andrés.

[8] Sánchez Cantón, *Dibujos españoles,* Madrid, 1930, V, pls. 363-364.

[9] *Loc. cit.,* IV, pl. 343; Wethey, "Alonso Cano's Drawings," *Art Bulletin,* XXXIV, (1952), 226.

[10] The picture measures approximately 98 x 79½ inches. Mary, Joseph and the Infant Christ constitute the Trinity upon earth, as God the Father, Christ and the Holy Ghost do in heaven. See José Hernández Díaz, *Estudio iconográfico y técnico de la imaginería montañesina,* Seville, 1939, p. 24; Emile Mâle, *L'art religieux après le concile de Trente,* Paris, 1932, pp. 312-313.

[11] They include pictures of the four Evangelists, Sts. John, Matthew, Mark and Luke, on the panels under the columns, reading from left to right. On the front and on two lateral panels of the predella are four small paintings representing the *Apparition of the Madonna* to St. Francis, to St. Hyacinth (?), to St. Stanislas Kotzka, and to St. Anthony of Padua. The tiny figure of the Infant Christ on the door of the tabernacle has disappeared since 1936.

[12] Lafuente Ferrari and Friedländer, *El realismo en la pintura del siglo XVII,* Barcelona, Edición Labor, 1935, pl. 637. Ceán Bermúdez (*op. cit.,* II, 217) seems to confuse this picture with another in the same church. See Ponz, *loc. cit.*

[13] Palomino; Ceán Bermúdez, *Diccionario,* II, 288; Ponz, *loc. cit.* The four drawings, *Judith, Esther, Debora, Mother of Samson,* are in pen and bistre and bistre wash. They measure 11 x 8 inches each (278 x 205 mm.). Angel María Barcia, *Catálogo de la colección de dibujos originales de la Biblioteca Nacional,* Madrid, 1906, nos. 386-389. No. 398 is a rejected sketch for the angel over the head of *Judith. Madre de Sanson* is reproduced in A. L. Mayer, *Dibujos originales de maestros españoles,* New York, 1920, pl. 122.

[14] It measures 9½ x 11 13/16 inches (240 x 298 mm.). Barcia, *op. cit.*, no. 390.

[15] Pen and bistre and wash; 10⅜ x 10 5/16 inches (270 x 262 mm.). Barcia, *op. cit.*, no. 392.

[16] Pen and bistre and wash; 6⅝ x 4¾ inches (169 x 119 mm.). Barcia, *op. cit.*, no. 397.

[17] Emilio Santarelli, *Catalogo della raccolta di disegni autografi antichi e moderni alla Reale Galleria de Firenze*, Florence, 1870, p. 716, no. 150. The figure, classified as Spanish school, is incorrectly identified here as San Luigi Gonzaga.

[18] I wish to express my gratitude to the Horace Rackham School of Graduate Studies of the University of Michigan for a research grant which enabled me to carry out my studies on Herrera Barnuevo in Spain. The present article represents only a small section of the research.



Fig. 4. HERRERA BARNUEVO, *Judith*
Madrid, Museo Municipal



Fig. 5. HERRERA BARNUEVO, *Debora*
Madrid, Museo Municipal



Fig. 6. HERRERA BARNUEVO, *St. Stanislas Kotzka Florence, Uffizi*



Fig. 7. HERRERA BARNUEVO, *St. Stanislas Kotzka Receives Communion Madrid, National Library*



Fig. 8. HERRERA BARNUEVO, *St. Stanislas Kotzka Madrid, National Library*

SHORTER NOTES

THE IDENTIFICATION OF THREE NETHERLANDS PORTRAITS

By JAMES D. BRECKENRIDGE

WHEN a portrait is first made, it draws most of its importance from the identity of its subject. With the passage of time, however, the portrait must stand more and more on its merits as a work of art. When, finally, it passes from the hands of its original family line, that very identity of the sitter may well be entirely forgotten. The recovery of the names of such subjects, while often difficult, when made, can provide information of considerable value along two lines: either in fixing the place of the work in the *œuvre* of a well-known artist, or in shedding some light on the origins of a more problematic picture.

Two cases illustrating both these circumstances have arisen in the course of preparation of a catalogue of the Dutch and Flemish paintings in the W. A. Clark Collection in The Corcoran Gallery of Art.

In the first instance, while cleaning two portraits by Gerard Ter Borch (Figs. 1 and 2),[1] it was found that the original canvas beneath the re-lining bore in each case an inscription in eighteenth century script identifying the sitter, and confirming the presumed pairing of the portraits.

On the *Portrait of a Man* the inscription (Fig. 3) reads: "No. 5/Gerhard van Suchtelen/Burgermeister der Stad/Deventer Soon van Abraham van Suchtelen / Getekend met / No. 3." In the second inscription (Fig. 4) we read: "No 6 / Maria Wedeus Ehevrouw / van Gerhard van Suchtelen / Getekend met No. 5."

The linking of these portraits to Deventer, the city where Ter Borch spent the last three decades of his life, confirms their relationship to the established series of burghers' portraits long known to have shared a place with genre subjects in the artist's production during the years after 1650; several others of the Burgomasters of Deventer have been identified among Ter Borch's

portraits, and it must be remembered that the artist himself held municipal office during the 1660's.

Through the generous coöperation of the authorities at Deventer,[2] it has been possible to ascertain a certain amount of information concerning Gerhard (or Gerrit) and Maria van Suchtelen, which is of considerable help in placing this painting, both within the *œuvre* of Ter Borch and in a group of portraits which in part is still in the possession of the Van Suchtelen family.

Gerhard van Suchtelen was born at Deventer in 1640, and baptized on June 28, son and grandson of Burgomasters of that city. He matriculated at the School (Gymnasium) there on September 11, 1657, and married Maria Wedeus on April 3, 1666. He became Burgomaster in 1684 (after Ter Borch's death), served in other municipal capacities throughout his life and died in 1722, being buried on April 20 of that year.

Maria Wedeus, or Wedaeus, was baptized on April 26, 1642, and was the widow of Jan van Bocholt when she married Gerhard van Suchtelen. She bore the latter two daughters, Joan (baptized February 27, 1668), and Anna Aleyda (baptized September 15, 1669; buried February 26, 1747). Surviving her second husband, as the inscription on the painting confirms, Maria was buried at Deventer on August 30, 1730. Although she and her husband had no male issue, another branch of their family continued to be influential in Deventer and was ennobled in the eighteenth century.

In dating the execution of our pair of portraits, aside from general conclusions drawn from the apparent age of the sitters, our most reliable guide is the costume, which seems to conform to others of the artist's works in the 1660's, and particularly in the second half of that decade. It is more than tempting to suppose that the husband and wife were in fact painted on the occasion of their wedding in 1666.

The fact that the inscriptions on the backs of the portraits of Gerhard and Maria van Suchtelen are numbered 5 and 6 implies that they must certainly be part of a gallery or series of paintings. In addition, the reference "Getekend met No. 3" on the inscription of Gerhard's portrait, strongly suggests that the third painting in the series was a portrait of his father, Abraham (1600-1661).[3] If this be true, was not number 4 of the series most probably Gerhard's mother, Hermanna van der Kruijs, and numbers 1 and 2 those of the first prominent generation of Van Suchtelens, Gerhard the first (1554-1636) and his wife?

In Moes' invaluable *Iconographia Batava*[4] are listed eleven portraits of



Fig. 1. GERARD TER BORCH, *Portrait of Gerhard van Suchtelen*
Washington, D.C., The Corcoran Gallery of Art,
W. A. Clark Collection



Fig. 2. GERARD TER BORCH, *Portrait of Maria van Suchtelen*
Washington, D.C., The Corcoran Gallery of Art,
W. A. Clark Collection

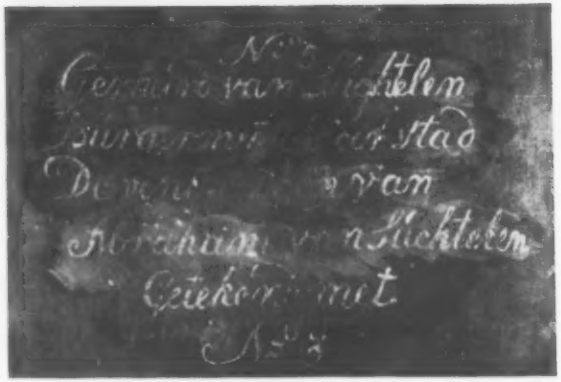


Fig. 3. Inscription on reverse of Figure 1

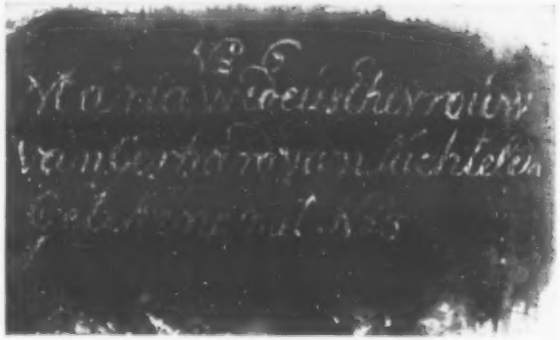


Fig. 4. Inscription on reverse of Figure 2



Fig. 5. Antwerp Painter, XVI Century, A Lady of the De Pape Family
Washington, D.C., The Corcoran Gallery of Art,
W. A. Clark Collection

members of the Van Suchtelen family, but the only one there recorded as having been painted by Ter Borch is Jan van Suchtelen, who was included as a *schepen* (alderman) of the city in the great group portrait of the *Regents of Deventer,* painted in 1667, which is still in the Stadhuis there.[5]

There are, however, four portraits listed by Moes which seem to relate to our paintings of Gerhard and Maria; and interestingly enough, all four were at the time of publication (1905) in the possession of the Misses Van Suchtelen at the Mansion of Westerwoorde. The artists of none of them are known. Chronologically they are of the following individuals:

Gerhard van Suchtelen the elder (Moes No. 7695)
Abraham van Suchtelen (Moes No. 7692)
Joan van Suchtelen (a portrait of the early eighteenth century; Moes No. 7699)
Gerhard Gijsbert van Suchtelen (1722-1788), Burgomaster of Deventer (Moes No. 7696)

These would seem to be the survivors of the eighteenth century gallery of Van Suchtelen family portraits, in which the pictures of Gerhard the Elder and Abraham van Suchtelen were numbers 1 and 3 respectively, and in which the painting of Joan (surely the daughter of Gerhard and Maria) and that of Gerhard Gijsbert formed later examples. Portraits by well-known artists, such as Ter Borch, would naturally have been the first to pass from the family collection in times of stress, because of their higher intrinsic value.[6]

If our hypothesis is correct, the portraits of the wives of Gerhard the Elder and of Abraham, numbers 2 and 4 of the series, remain to be located; it is of course quite probable that there were still other paintings in the series which are also lost, or at least unrecognized at the present time.

In the second instance of the identification of a portrait subject in the paintings of the Clark Collection, the so-called *Woman with a Rosary* (Fig. 5),[7] our chief problem is the attribution of the picture itself. Listed in the manuscript catalogue of the Clark Collection as of the "School of Holbein," it entered the Corcoran Gallery with an attribution to Joost van Cleve which, while no longer considered tenable on stylistic grounds, was at least a step in the right direction in pointing to a date near or after the middle of the sixteenth century. More recent investigations have centered about resemblances to the work of Maarten van Heemskerck on the one hand and Willem Key on the other.[8]

This difficulty in deciding between a Dutch or a Flemish origin for the

painting (for which the costume of the lady provides no positive evidence, unfortunately), at a date when the two schools, although closely allied, had begun to establish clear differences in style and approach, was made somewhat more understandable when it was determined that the coat-of-arms in the portrait could be specifically identified as that of the De Pape family of Antwerp;[9] for at Antwerp, border city and crossroads of the two regions of the Netherlands, just such a fusion and confusion of local styles might best be expected at this time.

One of the most prominent families of the so-called "septem tribus patritiae Antverpienses" during this period when Antwerp had become the most prosperous, and perhaps the most magnificent city in Europe, the De Papes identified themselves with the cause of Spain and the Catholic Church in the political struggles which wracked the Netherlands provinces between 1568 and 1609. Jan de Pape, the most prominent member of the family, was *schepen* of Antwerp repeatedly between 1565 and 1583; but in October, 1583, he was removed from office by the dominant Protestant party for advocating that the city surrender to Alexander Farnese, Duke of Parma, who was then laying siege to Antwerp. On August 17, 1585, however, the city was obliged to yield and on August 30 Parma made his triumphal entry. On September 8 Jan de Pape, together with the other wealthy citizens who had supported the Spanish cause within the beleaguered city, was restored to all his municipal functions.

The fact that no branch of the De Pape family can be traced outside Antwerp at this time[10] would indicate that this portrait was almost certainly painted in that city; identification of its subject, as of its artist, beyond this point is apparently impossible with the information presently at hand. If, however, it may be accepted that the use of the De Pape arms unquartered implies that the sitter is an unmarried lady of that family, the only such woman who can now be traced is Margarita Spapen, daughter of Jan, who died at Antwerp on December 7, 1626, her birth date unrecorded.

Should this be in fact a portrait of Margarita Spapen, a date well within the second half of the sixteenth century is strongly confirmed; as regards authorship, it is hoped that wider circulation of reproductions of the portrait may elicit further suggestions of positive information. In the meantime, the portrait will be catalogued "Antwerp Painter, Sixteenth Century."

[1] Gerhard Ter Borch (1617-1681), *Gerhard van Suchtelen*. Oil on canvas, H. 31½"; W. 25". Acc. no. 26.174; *Maria van Suchtelen*. Oil on canvas, H. 31½"; W. 25". Acc. no. 26.173.

[2] Thanks are due to Mr. H. W. Bloemers, Burgomaster of Deventer, and to Dr. A. C. F. Koch, Municipal Archivist, for much of the information regarding the members of the Van Suchtelen family.

[3] The writer is indebted to Dr. Julius S. Held of Barnard College for suggestions which led to the establishment of this fact.

[4] E. W. Moes, *Iconographia Batava*, Amsterdam, 1905, II, 434-5, nos. 7692-7701.

[5] Eduard Plietzsch, *Gerhard Ter Borch*, Vienna, 1944, pl. 83.

[6] Enquiries directed to the Rijksbureau voor Kunsthistorische Documentatie, The Hague, have failed to elicit any more recent information as to the whereabouts of the paintings in the Van Suchtelen family's collection. The history of the Van Suchtelen portraits by Ter Borch can be traced back only to 1884, when they were lent to the Royal Academy Winter Exhibition (nos. 60 and 67) by the Hon. W. F. B. Massey Mainwaring of London. They were purchased by Senator Clark from Sir George Donaldson in London in 1906. Dr. J. G. van Gelder of the University of Utrecht has suggested that the door and mantlepiece, and perhaps the still-life elements as well, in the portrait of Maria van Suchtelen may be later embellishments. No evidence obtained during the cleaning of the portrait can positively confirm or deny this supposition; but it is certainly true that without these additions the two portraits form a more balanced pair.

[7] Antwerp Painter (16th century), *Woman with Rosary*. Oil on panel, H. 35½"; W. 28½". Acc. no. 26.40. The object in the lady's hands is not, of course, a rosary but a *bidsnoer*, a prayer chain.

[8] In addition to the authorities at the Frick Art Reference Library special thanks are due to Dr. Held and to Dr. A. B. de Vries, Director of the Koninklijk Kabinet van Schilderijen (Mauritshuis), The Hague, for valuable information on related paintings of this period.

[9] The coat-of-arms was identified by Dr. R. van Luttervelt, Curator of the Rijksmuseum, Amsterdam, through the kind offices of Jonkheer D. C. Roëll, Director of the Rijksmuseum.

[10] Most of the information on the De Pape family has been generously supplied by Dr. Floris Prims, formerly Director of the Municipal Archives in Antwerp.

ADDENDUM

Dr. S. J. Gudlaugsson, Director of the Rijksbureau voor Kunsthistorische Documentatie, very kindly informs me that he has located the portraits of Gerhard van Suchtelen in the possession of members of the Van Suchtelen family in Haarlem and Heemstede, and that the portrait of Gerhard Gijsbert has been identified as the work of Gerard Jan Palthe (1681-after 1750) of Deventer. The present whereabouts of the portrait of Joan van Suchtelen (Moes, no. 7699) remains unknown.

Dr. Gudlaugsson also suggests that two other portraits by Ter Borch, of Hermanna van der Cruijs, mother of Gerhard van Suchtelen the Younger, and her sister Neeltje van der Cruijs (H. de G. nos. 221 and 222—not to be confused with two other Ter Borch portraits of Hermanna van der Cruijs, in the Vienna Museum and the National Gallery, London), which are identical in size to the Clark Collection paintings, were part of the Van Suchtelen family series; their ownership can be traced (cf. M. E. Houck, *Mededeelingen betreffende Gerhard Ter Borch*, Zwolle, 1899, pp. 136-139) from Gerhard van Suchtelen and through collateral descendants until their sale late in the nineteenth century.

BINGHAM'S "JOLLY FLATBOATMEN"

By FERN RUSK SHAPLEY

SINCE I published my monograph on Bingham thirty-seven years ago,[1] "The Missouri Artist," quite forgotten in 1917, has become as popular as he was in his own day. Again, as in the middle of the last century, he is enjoyed chiefly as a genre painter, the faithful observer and recorder of life on the Mississippi and Missouri Rivers. That life, with the introduction of the steamboat, was already changing while Bingham painted, and even in his presentation there is a tinge of the nostalgia with which we, a hundred years later, look at the scenes of a long-since vanished era.

But there is a new note too in present-day appreciation of Bingham. Far removed from the life he represented, we can look at the paintings with more detachment. Whether or not, for example, the equipment of the flatboat in one of his river scenes is represented accurately in every detail is a question unlikely to interest us much unless we happen to be antiquarians. And there is slight possibility of our becoming emotionally involved in the issues set forth in his immense propaganda picture *Order No. 11,* though it is credited with defeating a candidate for the state governorship in the 1870's. Now we are more interested in the aesthetic quality of the paintings.

For Bingham was not a "quaint" artist; his work is not to be classed with those now fashionable "primitives," the products of untutored talent. Though his actual study in art schools may have been limited to only a few months—early in his career at the Pennsylvania Academy of the Fine Arts, and much later at Düsseldorf—he obviously gave close attention to classical models of composition. Even if he had access to little more than engravings of seventeenth century French paintings, he learned his lesson well, and his genre subjects are admirably composed. Not only is his arrangement of all the details of his scenes, even when highly complicated, amazingly skilful, but his technique too has stood the test of time. His pleasing color harmonies and atmospheric effects have won him comparison with such a master as Claude Lorrain, while his subject matter naturally invites comparison with such seventeenth century artists as the Le Nain brothers, and especially with his own, though younger, contemporary Winslow Homer. "Indeed Bingham's work during the decade 1845-1855 seems in many ways more competent artistically than the early work of his more famous compatriot."[2]



Fig. 1. GEORGE CALEB BINGHAM, *Jolly Flatboatmen*
Washington, D.C., Mr. Claiborne Pell Collection



Fig. 1. THOMAS GAINSBOROUGH, *The Harvest Wagon*
The Art Gallery of Toronto



Fig. 2. CLAUDE MONET, *Vétheuil en été*
The Art Gallery of Toronto

Happily, the growing fame of Bingham has brought to light a number of the paintings of his early, best, period which were known only from documents when I published my monograph in 1917. Perhaps the most attractive of these is *Fur Traders Descending the Missouri,* which now belongs to the Metropolitan Museum, New York.[3] Here Bingham's artistic sensibility has controlled every phase of the work; there is delightful balance between the realistic detail of foreground figures, drifting across the scene in a shallow boat, and the dreamy, indistinct outlines of distant water, trees, and clouds. Such pictures were composed and carefully painted by Bingham in his studio, without becoming artificial or academic in effect. The figure types, studied from life in extant drawings, are convincing, and the soft, hazy light over the distant scene is wholly characteristic of midwestern river country.

Comparable artistically to *Fur Traders Descending the Missouri,* and for biographical interest more significant than any other Bingham which has come to light since 1917, is a painting which I was invited to examine two years ago in the home of Mr. Claiborne Pell in Washington (Fig. 1). Here, at last, was Bingham's first well-known work, the missing version of *Jolly Flatboatmen,* which an extant engraving had predicted.

Bingham painted three versions of this scene. The latest version, now in the Mercantile Library, St. Louis,[4] was painted in 1857, when the artist was in Düsseldorf. In consequence of the Düsseldorf influence, decisive at this time for other American artists as well as for Bingham, the picture is large, overcrowded with figures, and dull in coloring. The version of the picture in Kansas City[5] is still in the style of Bingham's best period. It is probably the version which figured in the list of paintings in the artist's studio in 1879 and in the sale of the Bingham estate in 1893. But it must have been painted at nearly the same time as the picture here published, from which the well-known engraving of *Jolly Flatboatmen* was made.[6]

A copy of this engraving appeared as frontispiece in the *American Art Union Transactions* for 1846, together with an announcement of the distribution of the engraving for the following year to members of the Art Union. The painting from which the engraving was made must therefore date as early as 1846. Both this painting, now in Washington, and the Kansas City version are much simpler in composition than the later one, in St. Louis. Instead of the nineteen figures in the late picture there are only seven in one of the early versions and eight in the other, all closely related to the central motive of the composition, a dance by one of the boatmen accompanied by a

fiddler and a drummer. The principal figures are varied in the two early pictures, though exact models for both versions of several of the figures may be found in Bingham's sketchbook.[7] In every detail, however, the engraving corresponds with remarkable fidelity to the painting in Washington, of which, until now, our latest record is the announcement in 1847[8] that it had become the property of B. Van Schaick of New York.

[1] Fern Helen Rusk, *George Caleb Bingham, The Missouri Artist*, Jefferson City, 1917.

[2] Meyric R. Rogers in *Catalogue* of the Bingham exhibition held at the Museum of Modern Art, New York, in 1935.

[3] Recorded in my monograph (Rusk, *op. cit.*) on pp. 32 and 120, this painting, together with some of the others which have turned up since 1917, is reproduced in the *Catalogue* of the 1935 Bingham exhibition, and in Albert Christ-Janer's monograph, *George Caleb Bingham of Missouri*, New York, 1940.

[4] Reproduced in the *Catalogue* of the 1935 Bingham exhibition, pl. 13, and Christ-Janer, *op. cit.*, pl. XI.

[5] This canvas is owned (or was until recently) by Mrs. Thomas H. Mastin. It is reproduced in Rusk, *op. cit.*, pl. XVIII.

[6] The engraving is reproduced in Rusk, *op. cit.*, pl. XIX.

[7] Cf. Rusk, *op. cit.*, pl. XX and Christ-Janer, *op. cit.*, figs. 1-4.

[8] *American Art Union Transactions*, 1847, p. 32, no. 1; see Rusk, *op. cit.*, p. 34. Under date of August 25, 1954, the following communication comes from the father of the present owner: "As far as I am concerned, the *Flatboatmen* was hanging in my grandmother's house at 119 East 36th Street, New York. I always understood that the picture had been bought by my great-grandfather William Pell and had been inherited by my grandfather Clarence. I was told that William Pell bought it direct from some exposition. I certainly remember it in the family possession more than sixty years ago."

ART MUSEUMS IN CANADA: SOME DEVELOPMENTS IN 1953-54

By R. H. HUBBARD

SINCE the war Canada has experienced some rather striking changes in her attitude towards the arts. The prewar outlook was in large part provincial, and organizational efforts were often amateur in character. The situation is now quite different and more in keeping with Canada's new political and economic status. Thus we have recently witnessed such develop-



Fig. 3. PAUL CÉZANNE, *Portrait de Paysan*
Ottawa, National Galiery of Canada



Fig. 4. EL GRECO, *Portrait of a Man*
The Montreal Museum of Fine Arts



Fig. 5. REMBRANDT, *The Toilet of Bathsheba*
Ottawa, National Gallery of Canada



Fig. 6. NICOLAES MAES, *The Lace-Maker*
Ottawa, National Gallery of Canada



Fig. 7. HANS MEMLING,
The Virgin and Child with St. Anthony and a Donor
Ottawa, National Gallery of Canada



Fig. 8. QUENTIN MASSYS, *The Crucifixion*
Ottawa, National Gallery of Canada

ments as the establishment of a Shakespearean festival, the rise of the ballet and theatre companies, the serious patronage of actors, musicians and authors by the Canadian Broadcasting Corporation, the founding of arts councils by several of the provincial governments, the holding of art competitions—to cite but a few examples. The appreciation of the plastic arts by the public has advanced very greatly, as in other countries, but with the special result in this relatively young and expanding society that a host of art organizations has sprung up in various regions. New art museums are also appearing: the Art Gallery of Hamilton has recently completed its new building; the Vancouver Art Gallery has opened a new addition; and new university art galleries have been built in Halifax, Winnipeg, Regina and Edmonton.

In all this wide movement the *Report* made in 1951 by the Royal Commission on National Development in the Arts, Letters and Sciences (better known as the Massey Commission after its chairman, the Rt. Hon. Vincent Massey, now Governor General of Canada) served at first as a crystallization of our thinking on the arts up to that time, and later as a stimulus to further action. It is not intended here to describe all aspects of this movement but to single out three specific events of the past year in the art museum field which may be regarded as symptomatic of the whole trend.

The first is an exhibition held during the 1953-1954 season which bore the lengthy title *Paintings by European Masters from Public and Private Collections in Toronto, Montreal and Ottawa.* Organized jointly by the National Gallery of Canada, Ottawa, the Montreal Museum of Fine Arts and the Art Gallery of Toronto, this exhibition aroused widespread interest, probably because it was the first to indicate the extent of our artistic holdings in these three important eastern cities. Chronologically, the exhibition was limited to works by painters whose main activity occurred before the twentieth century; practically, it was limited by the exclusion of all paintings too large or too fragile to travel, particularly all paintings on wooden panels. The introduction to the catalogue surveys the history of picture collecting in Canada, beginning with the little-known collections which have existed in French Canada since the eighteenth and early nineteenth centuries; although with the one or two exceptions noted by Hans Tietze on his trip to Canada in 1935, the individual paintings in these early collections were of little importance.[1] Public collecting began in a small way late in the nineteenth century. The Art Association of Montreal (now the Montreal Museum of Fine Arts) was founded in 1860 but did not begin its collection until some thirty years later. The

National Gallery of Canada, founded in 1880, made few purchases in its early days and began its active life only after its incorporation in 1913. The Art Gallery of Toronto, founded in 1900, has also formed its collection in very recent years.

Meanwhile private collecting was at its height at the turn of the century, particularly in Montreal. Though it never attained the scale of private collecting in the United States, individuals such as Sir William Van Horne, Lord Strathcona and R. B. Angus amassed paintings of considerable importance. Van Horne was the most catholic and perspicacious of them all, ranging in his choices from El Greco to Toulouse-Lautrec. Parts of these private collections have since found their way into the public galleries and were thus represented in the *European Masters* exhibition.

The National Gallery of Canada, as was to be expected, made the largest contribution to this exhibition, including its Titian, *Daniele Barbaro;* its El Greco, *St. Francis with a Monk;* its early Rembrandt, *The Toilet of Bathsheba* (Fig. 5); one of its four Canalettos; its Turner, *Mercury and Argus;* its early Corot, *Le Pont de Narni;* also two Courbets and two Cézannes among other possessions. From the Art Gallery of Toronto came the *Daedalus and Icarus* of Van Dyck; the *Portrait of a Man* of 1648 by Frans Hals (the companion of a woman's portrait in the Museum of Fine Arts, Boston); the famous *Harvest Wagon* (Fig. 1) by Gainsborough (painted for the Prince Regent and given to Mrs. Fitzherbert); a large *Portrait of Lord Townshend* by Reynolds; and a sizeable group of moderns including a fine Monet, *Vétheuil en été* (Fig. 2). The Montreal Museum lent several of its bequests from Miss Adaline Van Horne; the *Portrait of a Man* by El Greco (Fig. 4); *Apelles and Campaspe* by Tiepolo (shown in the Tiepolo exhibition at Venice in 1952); a fine sea piece by Francesco Guardi (Fig. 9); and the *Marqués de Castrofuerte* by Goya; also a late Rembrandt, *Young Woman in a Black Cap,* once in the Angus Collection; the recently acquired *Portrait of Mrs. Drummond* by Gainsborough; and a group of nineteenth century French paintings. Among the relatively few contributions from private collections, the most notable were from Montreal: Constable's *Salisbury Cathedral,* lent by Mrs. C. F. Martin; *La Jetée de Trouville,* one example from Mrs. Howard Pillow's large collection of Boudin; and *Auvers-sur-Oise,* a Cézanne of 1885-1886, lent by Mrs. I. A. Chipman.

The second event of the past year concerned the National Gallery's permanent collection. As previously noted it was not until 1913 that purchases

were made systematically in order to build up a national collection of high quality. In the twenties came the first "great" paintings, by Botticelli, Titian, Tintoretto, Veronese, Canaletto and others; and in the thirties an El Greco, a Bronzino, a Claude, a Piero di Cosimo and other treasures were acquired, so that by the beginning of the Second World War the National Gallery of Canada was acknowledged as one of the better smaller collections on the continent. The department of prints and drawings, founded in 1921, has meanwhile kept pace with the collection of paintings, forming its representative collection of high quality. Since the war the development has accelerated. Among the accessions are an important Murillo, *Abraham and the Three Angels,* the companion of paintings from the Duke of Sutherland's collection recently added to the National Gallery, London, and the National Gallery, Washington; an early *Pietà* by Quentin Massys; Turner's *Mercury and Argus;* and a whole gallery of French paintings including Daumier's *Third Class Carriage* from the Edwards Collection; four Cézannes, two Degas pastels and other works. Quite recently the acquisition of the *Virgin and Child with Saints* by Benozzo Gozzoli, dated 1473, and the *Venus* by Cranach, have brought the collection to the point reached in 1953.

Then in 1953 the National Gallery took one of the most important steps in the history of its collection in making its first purchases from the Liechtenstein Collection. The princes of Liechtenstein had been important in the affairs of the Austrian Empire since the beginning of the fifteenth century, and it was about that time that Prince Georg III began the formation of the collection by gathering a group of illuminated manuscripts and other ecclesiastical objects. A sixteenth century prince was the first to collect paintings, though Prince Karl Eusebius in the seventeenth century, who bought up entire lots of paintings, may be considered the real founder of this famous European collection. In the eighteenth century Prince Josef Wenzel, who served as Austrian ambassador in Paris, made purchases directly from Chardin and other painters and published the first catalogue of the collection. In the early nineteenth century Johann I consolidated the whole collection in the Garden Palace, Vienna, where it remained until the Second World War. Prince Johann II (1840-1929) developed it to its present greatness, appointing several professional directors, publishing scholarly catalogues and making many important additions. At the outbreak of the war the collection was removed from Vienna to the principality of Liechtenstein, which was created in 1719.

The first purchase consisted of two panels by Filippino Lippi of scenes from

the *Life of Esther,* and Rembrandt's *Toilet of Bathsheba.* The Filippino Lippi panels are early works painted about 1478 as parts of the decoration of a cassone; they show the pearly light and geometric simplicity of their period as well as an affinity to Botticelli, which caused Berenson to designate them first as by Amico di Sandro and later as by Filippino.[2] The Rembrandt[3] is an early work dated 1632(?); the sitter is generally supposed to be Rembrandt's sister Lisbeth. The Lippi and Rembrandt paintings had been acquired by the Liechtenstein Collection in the nineteenth century.

In 1954 this was followed by the acquisition of five more paintings from the Liechtenstein Collection. First in date of execution was the *Virgin and Child with St. Anthony and a Donor* by Memling (Fig. 7),[4] the first work by this painter to enter a Canadian collection. A work of the middle period, it bears the date 1472 and illustrates the lyric charm of his style. Next in point of date is another Flemish painting, *The Crucifixion,*[5] by Quentin Massys (Fig. 8), a work of the later period around 1520, which is remarkable not only for its highly expressive figures but also for the broad landscape attributed to Patinir. The *Portrait of a Bavarian Prince* by Bartel Beham represents the precise draughtsmanship and keen characterization of the Dürer school. A seventeenth century Dutch interior, *The Lace-Maker*[6] by Nicolaes Maes (Fig. 6), dated March 9, 1655, had filled a definite need in the collection. Latest in date is *The Church of S. M. della Salute, Venice*[7] by Francesco Guardi, which exemplifies the rich effects of light and the sparkle of color of this forerunner of Impressionism. Together the two purchases from the Liechtenstein Collection constitute the greatest single event in the history of the National Gallery of Canada, for these eight paintings have set it upon its way to becoming one of the more important collections of the world.

The third important event of the year was the completion of the national competition, which had opened in 1952, to choose an architect for the new building of the National Gallery, Ottawa.[8] The jury was composed of the architect Eero Saarinen; Alfred H. Barr, Director of museum collections at the Museum of Modern Art, New York; and John Bland, Director of the school of architecture of McGill University, Montreal. These chose Messrs. Green, Blankstein, Russell and Associates of Winnipeg as the winners, with Messrs. Smith Carter, Katelnikoff and Ian Brown (Winnipeg) and Vincent Rother (Montreal) as the runners-up.

For competition purposes the site of the new gallery was given as on Sussex Street, Ottawa, overlooking the Ottawa River and the distant Gatineau hills,

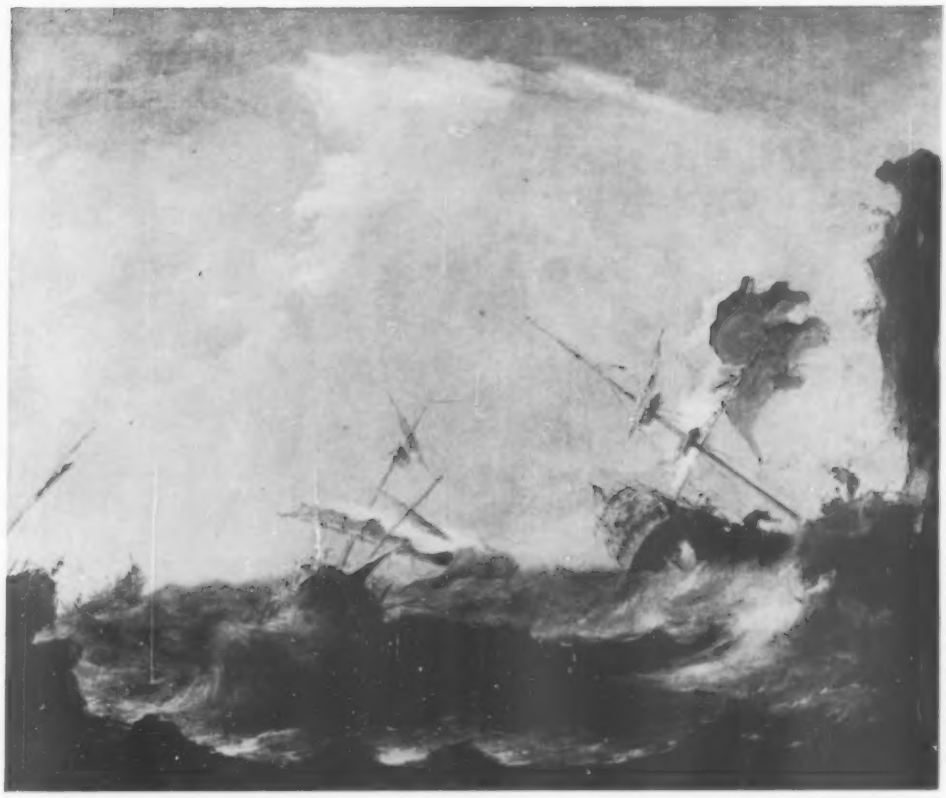


Fig. 9. FRANCESCO GUARDI, *A Storm at Sea*
Montreal Museum of Fine Arts

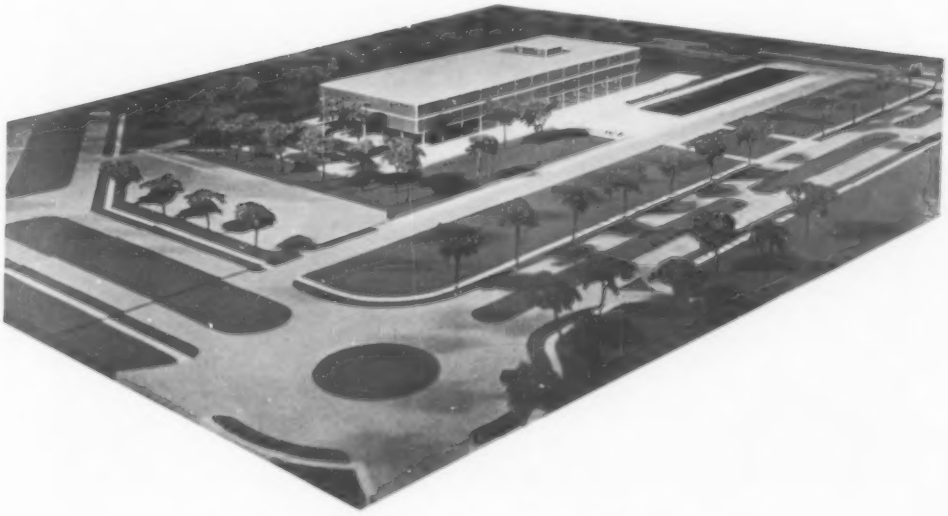


Fig. 10. GREEN, BLANKSTEIN, RUSSELL AND ASSOCIATES
Model of Winning Design, National Gallery of Canada



Fig. 1. Veneto-German School, Late XV Century, Virgin and Child
Hartford, Wadsworth Atheneum, J. P. Morgan Collection

a location with distinctly dramatic possibilities. The jury found in the winning model a design which would meet the Gallery's needs present and future, fit well into the site, and be in itself a distinguished building. The design also, in the jury's opinion, achieved an extraordinary sense of unity and classic calm through the use of contemporary design. The model (Fig. 10) shows a simple rectangular building set upon a colonnade, with basement and three floors. The ground floor has a foyer giving onto a large sculpture gallery, as well as an auditorium and a restaurant. The first floor, housing the main collection of paintings, is to be a large open area broken only by columns, in which movable partitions will give maximum flexibility in the arrangement of galleries. The second floor contains offices, library, the department of prints and drawings, lecture room and space for the reserve collections. The basement will have special facilities for receiving, packing and dispatching the large numbers of works of art which are involved in the Gallery's national program of traveling exhibitions. It is hoped that an early decision will be taken to begin the new building, for it is the only possible solution to the problems caused by crowded conditions in the east wing of the castellated Victoria Museum (the "temporary" home of the National Gallery of Canada since 1910). The proposed building would provide an expanding nation with a new and inspiring center for the growth of its cultural life.

[1] Hans Tietze, *Pantheon*, XVII (1936), 180-1.
[2] Bernard Berenson, *Italian Pictures*, 1932, p. 287.
[3] A. Bredius, *The Paintings of Rembrandt*, 1936, no. 494.
[4] M. J. Friedländer, *Die altniederländische Malerei*, 1928, vol. VI, no. 64.
[5] *Ibid.*, 1929, vol. VII, no. 12, pl. XVII.
[6] Hofstede de Groot, *Catalogue Raisonné*, 1916, vol. VI, p. 494, no. 67.
[7] George A. Simonson, *Guardi*, 1904, p. 33, no. 267, repro. opp. p. 30.
[8] See *Royal Architectural Institute of Canada Journal*, XXXI (1954), 104-117.

A VENETIAN ALTARPIECE IN HARTFORD

By THEODOR MÜLLER

IN THE Wadsworth Atheneum in Hartford there is an unusual carved altarpiece with a half-figure representation of the *Virgin and Child* (Fig. 1), the elements of which at first sight have a certain air of discrepancy.[1] Mary (50.5 cm. x 31.5 cm.) appears to be of South German origin

while the highly decorated carved frame seems to be North Italian work. However, critical examination removes all doubt that the two component parts originally belonged together. The coat-of-arms carved on the socle of the relief also occurs in the upper and lower parts of the frame. In addition, the relief is fixed to a panel background whose engraved and tooled brocade pattern is as apparently Italian in character as the carved frame, but which at the same time fits the relief so perfectly that there can be no doubt as to the authenticity of its insertion. The whole altarpiece measures 129 cm. x 69.3 cm. The luminous gilding and the lavishness—reminding one of goldsmith's work—of the frame give an impression of costliness ,while the representation of the Virgin conveys a spirit of individual piety. It may be assumed that this altar was commissioned by some distinguished family for the private chapel of a palazzo. Unfortunately, it is not possible to trace the provenance of this work further than the auction of the Emile Gavet Collection in Paris in 1897.[2]

Clearly this altar is late Quattrocento. Many small pieces of sculpture from the Upper Rhine and Swabia are found scattered in North Italy in this period. Most striking of all is the group of works in terracotta, stucco and *cartapesta,* of which the Deutsches Museum, Berlin, in particular possessed a great number.[3] They may be explained partly as reproductions of German graphic art of the works of the Master E. S. and his successors; partly as works of German wandering artists; and partly as importations to Italy from the Upper Rhineland. In this dissemination, plastic reproductions play an important part, more as private devotional objects than church art. Edith Hessig has established the relationship of a small stucco altar in the Unterlinden Museum in Colmar to a piece of sculpture in the Deutsches Museum in Berlin as the only example of an exact stucco copy of a still extant wood relief of the half-figure of a *Virgin and Child.*[4] A second example of this is the *cartapesta* copy of a splendid wood relief of the *Annunciation* in the Carrand Collection in the Bargello, Florence (Fig. 2),[5] formerly in the Hohenzollern Collection in Sigmaringen,[6] which I take to be of Strassburg origin of about 1480 and which has all the marks of an original. The master of the Carrand relief was in my opinion the teacher of Hans Wydyz in Freiburg, whose *Adam and Eve* group in the Historisches Museum, Basel, develops the specific minute plastic style of the *Annunciation.*[7] The *Annunciation* group in the Deutsches Museum shows the same motive as occurs in Hans Wydyz's work.[8]

Perhaps the most significant plastic example of the activity in Italy of wandering artists from the Upper Rhine and Swabia is the great choir stalls



Fig. 2. German, ca. 1480, Annunciation
Florence, Bargello, Carrand Collection



Fig. 3. German, Late XV Century,
Virgin and Child
German Private Collection



Fig. 4. Choir Stalls (signed by Marco Cozzi, 1481) (details)
Venice, S. Maria dei Frari

in S. Maria dei Frari, Venice (Fig. 4). These are dated 1481 and are signed by Marco Cozzi, a master from Vicenza who worked in Venice until his death in 1485.[9] Cozzi evidently owned a joiner's workshop, which was supplemented by other workers when sculpture was commissioned. The plastic work in the setting-up of the choir stalls was so extensive that the hands of many and varied masters, both Venetian and German, can be distinguished. I believe that the carver of the *Marian* relief in Hartford can be identified with one of these additional workers. In particular, some of the half-figure reliefs of the women saints on the choir stalls correspond so closely to that in Hartford that one may assume that both works are by the same hand.

The stylistic source is Strassburg. In view of the relatively early date of the Frari choir stalls, these carvings are very important for plastic chronology in the Upper Rhineland. Only one year before, Nicolaus Gerhaert, the famous Netherlander, left Strassburg when summoned to Wiener Neustadt by Emperor Frederic III to execute the imperial tomb, later transfered to St. Stephan's in Vienna. (The choir stalls in Ulm Cathedral by Jörg Syrlin were also begun in 1468.) Graphic art was the medium by which this style was often widely spread. I have not found any patterns for the reliefs of the choir stalls of the Frari which exactly correspond. Yet it was the engraving of Master E. S. which served as a model for the composition of the *Marian* relief on these stalls. It is interesting that the small figures in the top of the altar frame in Hartford are Italian in character and do not share in the development of style for which the *Madonna* relief is important evidence.

The carved representation on the socle of the *Marian* relief in Hartford is charming: a coat-of-arms is fixed to a belt which is pulled in opposite direction by two *putti* grasping its buckle ends. The same coat-of-arms reappears in the upper and lower parts of the frame. According to information kindly supplied by Professor G. Mariacher of the Museo Correr in Venice, the coat-of-arms belongs either to the Venetian family Ambrosiani or to a family called Dafin, of German origin but already settled in Venice at this time. Such family history mirrors the same interlacing of nations which occurs in the artistic character of the altarpiece.

The finest continuation of the Frari choir stall reliefs is to be found in a single *Marian* relief in a private collection in Germany (Fig. 3) which has a socle configuration of two angels holding a coat-of-arms similar to the Hartford relief.[10] It is closely related to the *Annunciation* relief in the Carrand Collection by the pregnancy of its plastic form, the vivacity of its psychic

expression and the tendency towards a rich pictorial representation. L. Fischel has very rightly called attention to the graphic roots of this art in the *Trinity* in the Basel Kupferstichcabinett.[11] But the goldsmith's art seems to me to be another equally important and significant source. So few examples of the peak period of this art have been preserved that we can no longer prove but only assume its immense influence at this time. Nevertheless, in one seemingly narrow detail in the above-mentioned *Marian* relief, namely the baldachin over Mary's head which is an exact transposition of Burgundian enameled silversmith's work in terms of wood, the close dependence of the creation of the composition on the goldsmith's art is made clear. The tooling on the surface of the tent-form hanging imitates the effect of the blue enamel upon which the rays and scrollwork were applied in gold.

This correlation of plastic, graphic and goldsmith's art, as well as the influences from the Netherlands, Germany and Italy, is characteristic of the artistic situation in the third quarter of the fifteenth century. The *Marian* relief in Hartford reflects the wealth of this complex relationship.

[1] 17.228 in the J. Pierpont Morgan Collection.

[2] Emile Gavet Collection, Galerie Georges Petit, Paris, June 9, 1897, *Catalogue des objets d'art*, no. 87: "œuvre vénitienne exécutée sous l'influence de l'art allemand; le cadre rappelle beaucoup l'architecture adoptée par les peintres de l'école de Murano."

[3] *Die Bildwerke des Deutschen Museums Berlin;* Theodor Demmler, *Bildwerke im Holz, Stein und Ton, Grossplastic*, Berlin, 1930, p. 98 ff., nos. 3031, 7041, 7659, 7660, 7661, 7983.

[4] Edith Hessig, *Die Kunst des Meisters E. S. und die Plastik der Spätgotik*, Berlin, 1935, p. 63; Demmler, *op. cit.*, p. 142, nos. 7016.

[5] Carrand Collection, no. 1366.

[6] Heiner Sprinz, *Die Bildwerke der Hohenzollernschen Sammlung Sigmaringen*, Stuttgart-Zürich, 1925, p. 12, no. 27.

[7] E. F. Bange, *Die Kleinplastik der deutschen Renaissance*, Berlin, 1928, Tafel 52.

[8] Demmler, *op. cit.*, p. 161, no. 8160.

[9] Pietro Paoletti, *L'architecture et la sculpture de la Renaissance à Venise*, 1897, p. 197; C. Theodor Müller, *Mittelalterliche Plastik Tirols*, Berlin, 1935, p. 153, note 3; Gertrud Otto, *Die Reliefs am Chorgestühl der Frarikirche in Venedig*, Mitteilungen des Kunsthistorischen Institutes, Florence, V (1939), p. 173.

[10] Hubert Wilm, *Die gotische Holzfigur*, Stuttgart, 1944, Abb. 156.

[11] Lili Fischel, *Nicolaus Gerhaert und die Bildhauer der deutschen Spätgotik*, Munich, 1944, p. 120.

NOTES ON OLD AND MODERN DRAWINGS

CONSTABLE'S EARLY DRAWINGS

By R. B. Beckett

"WE SHOULD read the history of the art, and of the artists," said Solomon Gessner, whose letter to Fuesslin on landscape painting[1] did much to mold Constable's youthful ideas on the subject. "This reading will extend our knowledge, and render us attentive to the revolutions which have taken place in the empire of the arts." After speaking of the indefatigable ardor with which the great artists labored to attain perfection he adds, "Even their defects instruct us." This is particularly so with an artist of slow development like Constable, who owed his ultimate success less to any natural gift for draughtsmanship than to that "indefatigable ardor" of which Gessner speaks.

It is natural for the young to begin by being imitative; and when we are dealing with an original artist the interest lies in watching the disintegration of the formative influences into a humus, as it were, from which the flower of individuality will unfold itself in due course. In Constable's case this period lies around the close of the eighteenth century, when regular training in an art school gave him for the first time the technical equipment with which to express himself. Unfortunately, the dated material for plotting his course with any certainty up to this point is extremely meager. The national collections of England, rich as they are in his later work, do not contain a single drawing dated between 1796 and 1801 (when he was already twenty-five), and even those which can be reasonably assigned to this period are few.

Nor is the literature on the subject very helpful. In 1921 Sir Charles Holmes made an attempt to date some of Constable's early work in his *Constable, Gainsborough, and Lucas,* but he dealt only with a small group of chalk drawings, and the reasoning is weakened by the fact that he took over from Leslie a date some four years too early for Constable's arrival in London to study art.[2] This being so it becomes necessary to go over the ground again in the light of the documentary evidence now available. The present essay is no more than a

tentative groping towards a correlation of Constable's early drawings with the influences to which he is known to have been subject at various times.

Up to the end of his nineteenth year Constable remained shut off from the world of art in a remote Suffolk village. His first recorded drawing is one of a country road, dated 1794.[3] Next year we find him making copies in pen and ink of figures from Dorigny's engravings of the Raphael cartoons, and a copy in sepia after Claude, described by Holmes as "curiously feeble."[4] About this time he paid a visit to London, and there he was introduced to J. T. Smith, commonly known as "Antiquity Smith," with whom he spent a short time at Edmonton in 1796, a notable event in Constable's life. Not only was Smith a professional artist, which alone would be sufficient to invest him with a halo in the young man's eyes, but he was at this time a drawing master, able to give sound advice to a novice. He was then engaged in etching the cottages which were to illustrate his *Remarks on Rural Scenery,* and these inspired Constable on his return home to note down similar examples of the picturesque in a sort of homemade sketchbook,[5] hoping they might be of use to his friend. A typical example is here reproduced (Fig. 2) to show the clumsy way in which Constable was then seeking to imitate the thin line of the etcher. Even so, the drawings are well in advance of the paintings done by him at the same time.

Smith presently wrote to congratulate Constable on his work, but advised him against devoting himself to a life of art, whereupon Constable reluctantly agreed to enter his father's business, where his services were needed to replace those of an old and trusted clerk.[6] In his spare time, however, he continued to prosecute art as a hobby.

Smith's father kept a print shop, which we may be sure that Constable did not fail to visit when he was in London, but he could not afford to buy such luxuries as old master prints for himself, and so he asked Smith at the end of 1796 to lend him one by Ruisdael to copy. Certain small copies made by him after Ruisdael and Swanevelt[7] probably belong to the following year. He also asked Smith to procure for him Gessner's essay on landscape, which he made his bible for many years to come. Gessner recommended the use of prints, but only after the best masters. "By this method," he wrote, "I accustomed myself to design, or rather dispose the trees in masses; chusing Waterloo for my model." The advice would appeal to Constable, for Waterloo's wooded scenes have a close affinity with the Suffolk landscape; and once again Smith came to his aid. Among Constable's papers Leslie found a pencil drawing with the following inscription on the back: "This imitation of an elegantly touched



Fig. 1. JOHN CONSTABLE, *Study of Trees (6¾ x 11¾)*
Worthing, England, R. B. Beckett Collection



Fig. 2. JOHN CONSTABLE, *House at East Bergholt (7 x 11¾)*
London, Victoria and Albert Museum



Fig. 3. JOHN CONSTABLE, *Study of Trees (7 x 10½)*
Worthing, England, R. B. Beckett Collection



Fig. 4. JOHN CONSTABLE, *Landscape Study near Flatford (8¾ x 11¾)*
Worthing, England, R. B. Beckett Collection

drawing by Waterloo was one of my earliest instructors.—J.C.—Presented to me by J. T. Smith, 1798." The next stage of Constable's development may be illustrated by a pen drawing of trees, in which the line is noticeably more confident (Fig. 1). While he still relies mainly on outline, there is an effort to group the trees in mass, assisted by some slight cross-hatching.

Along with these pen drawings we find another group, more sketchy, with the outline lightly indicated in pencil, while pale washes are used to give atmosphere. The result is shown in the next illustration (Fig. 3). A number of such drawings, which were given by Constable to his sister Mary, have passed by family descent to Canon A. P. Waller; and though none of them is dated, they seem to belong to the same early period. The use of wash may also have been learned from J. T. Smith, for it is seen in a copy made by Constable of a drawing done by him during a visit to Suffolk.[8] But it is possible that another influence may by now have been at work.

Constable had already come to know Sir George Beaumont, who used to visit Dedham during the summer. Beaumont was not only a great collector but himself a capable amateur artist, by whom Constable is known to have been influenced in his painting. He had been closely connected with J. R. Cozens, and Mr. A. P. Oppé makes the interesting suggestion that some of Constable's drawings with a bluish wash may dimly reflect the influence of Cozens as seen in Beaumont's own work. A more ambitious essay in the use of water colors is to be found in Christ Church Mansion, Ipswich, and is dated 1798. It does not tell us much about Constable's powers of original composition, since it is copied from a print of Versailles and the subject is mainly architectural; but it reveals a fair degree of competence for one who was so far practically self-trained.[9]

As the reward of his persistence, Constable at last obtained permission to study art in London from his father, who had probably found him a very inattentive clerk. On February 25, 1799, he presented his letter of introduction to Farington and was soon after at work as a probationer in the Antique Academy at Somerset House.[10] Some small pencil studies from the antique in the Newton Robinson Collection at the British Museum may belong to this year. In London, however, Constable would soon learn from his fellow students the convenient use of chalk on large sheets of paper to disguise deficiencies of drawing while obtaining an easy effect; and this brings us to another major influence in Constable's work.

Two years before, Smith had asked Constable to make some enquiries for

him about Gainsborough in Ipswich. The quest was not very fruitful, but by the time he reached London Constable had seen enough to express to Farington a preference for Gainsborough's early work.[11] In London he may have seen more, and when he returned to Suffolk for his first vacation he wrote to Smith: "I fancy I see Gainsborough in every hedge and hollow tree." To this enthusiasm we may attribute such a palpable imitation of his fellow Suffolk artist as that here given (Fig. 4). Though it was probably intended for an adaptation of Gainsborough's style to an actual scene near Flatford, it shows that Constable had hardly as yet emerged from the purely imitative stage.[12]

The same is true of his next datable work. On April 9, 1800, one of his admirers, Lucy Hurlock, wrote to express the hope that on his next return home she would "again obtain a sight of the production of gradual progress of an early genius." Lucy was to be married in November, and as her wedding present Constable gave her four very large tinted drawings,[13] one of which is here reproduced (Fig. 5). Mere sketches would never have done for such a ceremonial offering, and since the gift was intended to remind Lucy of the scenery round her old home at Langham when she departed elsewhere, the drawings had to be highly finished in the style of the eighteenth century English topographical draughtsmen, probably with the use of a reed pen. We may, if we like, see here the influence of another amateur artist whom Constable had met at Dedham, Dr. John Fisher, later Bishop of Salisbury; but the manner is common to the century which was now drawing to an end and links up with that of other tinted drawings by Constable.[14] Moreover, it may be noted that, while one of the elegant amateurs would certainly have used the conventional design to place an example of the picturesque in the eye of the vista, for Constable the center of interest is a glimpse of the placidly winding Stour.

These drawings sum up the influences, Dutch and English, to which Constable had so far been subject and had not fully assimilated. But they may be taken as his farewell to the eighteenth century, on which he now proceeds to turn his back.

He had by this time made sufficient progress to qualify for admission as a student in the Life Academy. Drawing from the human form is traditionally supposed to be the best training for any other sort of drawing, landscape included, and it gave Constable just what he needed: a sense of tactile values and an understanding of organic structure. He presently became a keen student of anatomy, and his chalk studies from the nude have a massive solidity of their own.[15] Some evidence of what this training meant to Constable in his

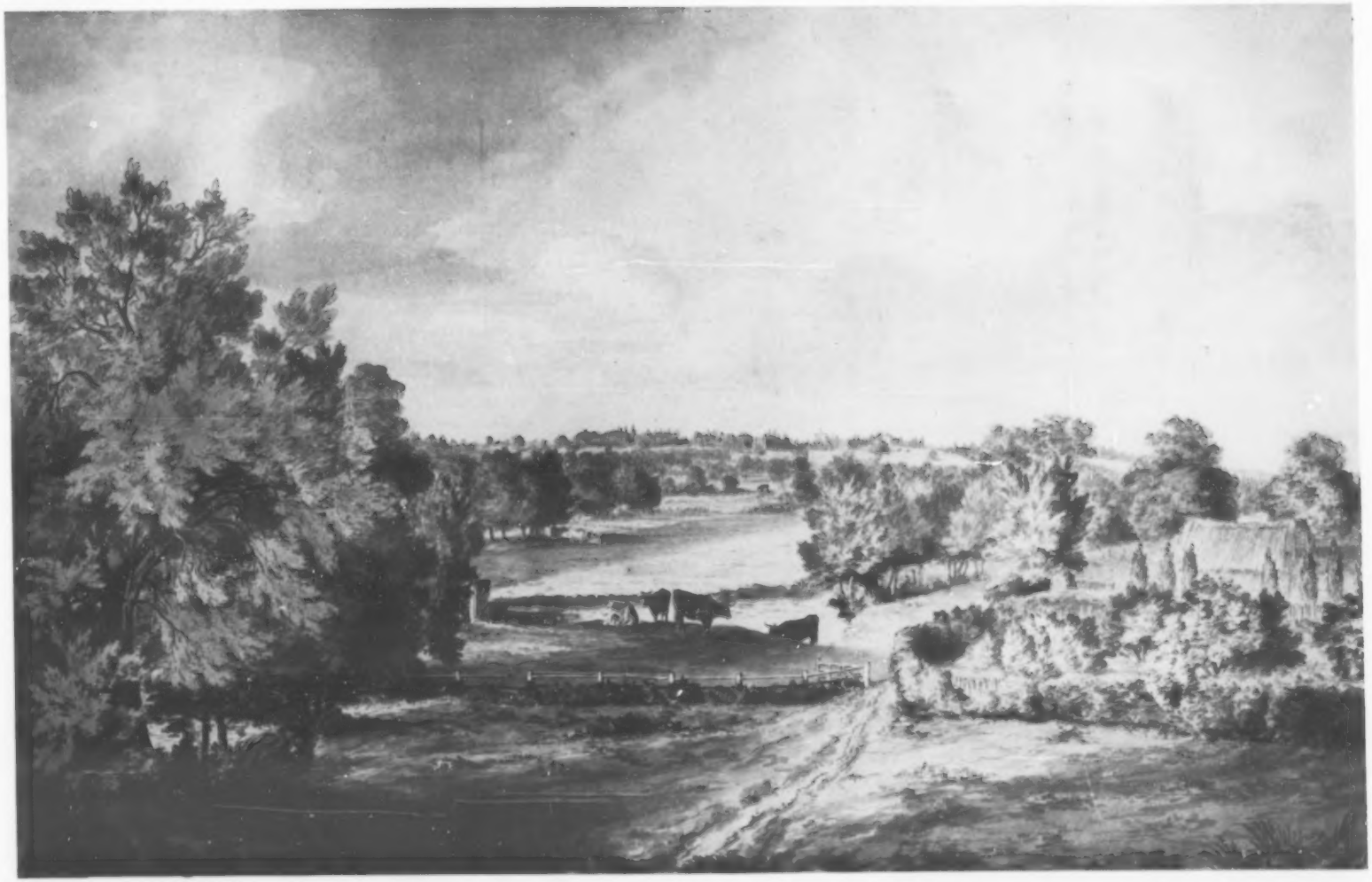


Fig. 5. JOHN CONSTABLE, *Valley of the Stour (13⅜ x 20⅝)*
Worthing, England, R. B. Beckett Collection



Fig. 6. JOHN CONSTABLE,
Ecclesiastical Ruin
(10⅞ x 14¼)
Worthing, England,
R. B. Beckett Collection



Fig. 7. JOHN CONSTABLE,
Bridge at Haddon (6⅞ x 10⅜)
London, Victoria and
Albert Museum



Fig. 8. JOHN CONSTABLE,
Barrowdale, Evening
(7¼ x 10⅝)
Worthing, England,
R. B. Beckett Collection

landscape work may be seen in the charcoal sketches from nature which he did at Helmingham in July of 1800.[16] Rather dark and heavy-handed, they are anything but flimsy; as Leslie said of them, they reveal "a true sense of the beautiful in composition." And though they still owe much to Gainsborough, the influence is better assimilated, so that we seem to see the chrysalis of the later Constable emerging at last from a long period of incubation.

This use of black chalk or charcoal on fairly large sheets of paper continues for some time to come, while the drawing gains in increasing individuality and freedom. And so it is with his writing, which changes from a painstaking copybook hand (penmanship was the one subject in which he had distinguished himself at school) to the almost illegible scribble of later days. Most of Constable's early drawings, it may be noted, are on a slightly ribbed or laid paper, which tends to soften the effect even when a pencil is used. Perhaps the most notable of this group is the fine chalk drawing of a windmill on the Brantham marshes dated October 2, 1802.[17] A less spectacular example (Fig. 6) will suffice to show the change that was taking place. Here we may say that there is more of Constable than of Gainsborough, and a homely simplicity of subject emphasizes the absence of any attempt at eighteenth century elegance. "The great vice of the present day," Constable wrote to Dunthorne in 1802, "is *bravura,* an attempt at something beyond the truth." The truth, for Constable, was good enough.

There is concurrent development in Constable's use of washes or colors. In the sketches done during his excursion to Derbyshire in 1801[18] India ink is used with a somewhat spotty effect to make the shadows contrast with the play of sunlight, as in the *Bridge at Haddon* (Fig. 7). Next year, when he went to Windsor with a view to appointment as a drawing master, he reverted to the use of light color washes,[19] but there is no longer any insistence on outline, except for the architecture. For 1803 we have the pencil drawings of shipping in the Thames estuary,[20] to some of which India ink has been applied, while color washes are used on a drawing of cows and trees in the Gainsborough style, and one of shipping on the Orwell, which shows some advance on the Windsor drawings.[21] There are no dated drawings of 1804; but in 1805 we have a study of trees in which the colors are splashed on without regard to detail, and this marks a new departure.[22]

The large *H.M.S. Victory at Trafalgar* exhibited next year, one of Constable's attempts at a finished water color, calls for no comment. But something must be said about the many sketches made by him during his visit to the Lake

District in the autumn of 1806, most of which are colored.[23] He now had access to several private collections, including that of Sir George Beaumont. This included some thirty water colors by Girtin, which Beaumont advised Constable to study as examples of great breadth and truth. It is the influence of Girtin which is usually held to prevail in the Lake District drawings, but Constable was no longer content to be a mere imitator, seeking to make his work look like that of other men, however much they were to be admired and respected. In these rapid sketches, of which he would turn out two or three a day when the weather was fine, he is predominantly himself, as in the example here shown (Fig. 8). Though there is a firm enough pencil line for a foundation, the colors are no longer applied separately, as in a tinted drawing, but are allowed to run together on the moist paper, producing a rather muddy and not always pleasing effect: the aim, in short, seems to be to get away from outline. The influence of Girtin is perhaps more clearly seen in a watercolor drawing of East Bergholt Church in the National Gallery of Canada at Toronto, dated 1805,[24] or in the pencil drawing of London from Greenwich (Fig. 9), which is the only dated drawing we have for 1807.

Constable by this time was over thirty, an age by which most artists have evolved their own style, if they have any style of their own to present to the world, and this might seem a suitable moment to close an account of his early work, more particularly since there seem to be no more dated drawings until 1811. Constable, however, was still plodding his way slowly forward, and had not yet attained his full stature as an artist. The year 1811 may be taken to mark the transition from his early to his middle period. With his visit to Salisbury in that year we come to the first of the small pocket sketchbooks which enable us to trace his progress over the next few years more clearly. The sheets of the sketchbook are on laid paper, which is seldom seen afterwards, when the point of the pencil is used on smooth paper.[25] From the example here given (Fig. 11) it will be seen that long diagonal strokes of the pencil are used in place of water color to eliminate unnecessary detail, while the architectural lines are carelessly drawn, as though irrelevant to the main purpose of building up simple masses of tone. This process is carried a stage further in a drawing done in the spring of the following year, when Constable's sister Mary came up to stay with him in Charlotte Street: here (Fig. 10) the figure is almost in silhouette.[26]

The last drawing strikes, as it were, a note of modernity; and if we compare it with Constable's imitative work of the previous century, it can now be seen

how far he had progressed in his self-appointed mission of presenting the world with a new conception of landscape art, discarding line for a summary representation of light and shade (*chiar'oscuro,* as he liked to call it), which to him could make any object beautiful. At the same time, though an innovator, he was a firm believer in tradition, and his work had its roots deriving strength from two sources: from the Dutch and Franco-Roman schools on the one hand, and the English school of Gainsborough, Cozens and Girtin on the other. Although he had some way to go yet, we are already within measurable distance of that "revolution in the empire of the arts" of which French critics were to speak when his pictures appeared at the Salon of 1824.[27] As already stated, the present essay is purely tentative, and a margin of possible error must be allowed in some of the dating, but it may go part of the way towards explaining how a very individual style was evolved.

[1] Solomon Gessner, *New Idylls.* Translated by W. Hooper, M.D., with a letter to M. Fuesslin on Landscape Painting, etc., 1776. (Another edition appeared at Edinburgh in 1798.)

[2] Leslie states that Constable presented his letter of introduction to Farington in 1795, but Farington's diary shows that this did not happen until 1799. The year is wrongly given as 1798 in the printed edition, and the correct date has been verified from the original at Windsor by gracious permission of Her Majesty the Queen.

[3] Isabel Constable Sale, 1892, lot 133.

[4] *Ananias* and *Elymas* after Raphael were lot 134 in the sale mentioned above. The drawing after Claude appeared in an exposition held by Leggatt's at 99 Cornhill in 1899.

[5] Victoria and Albert Museum, nos. 358 to 358j, 1888. These drawings may be those sent to Smith by Constable with his letter of December 2, 1796 (Plymouth Collection).

[6] See letter from Constable to Smith dated March 23, 1797 (Plymouth Collection).

[7] Victoria and Albert Museum, no. 258, and British Museum, no. 2, both done with the pen. Another copy after Ruisdael was lot 159 in the Isabel Constable Sale of 1892.

[8] In the Witt Collection at the Courtauld Institute of Art, reproduced by S. J. Key in his *John Constable,* 1948, p. 15.

[9] Notice may here be taken of two pen drawings with pale color washes in the Victoria and Albert Museum, no. 625: *A Village Green,* dated 1797 by Holmes; and no. 201: *E. Bergholt Church,* squared for a painting which Holmes assigned to 1798.

[10] Farington mentions Constable as one of the probationers pronounced as qualified to be students on December 4, 1799, but the records of the Royal Academy show that he was not registered as a student until February 19, 1800.

[11] Constable's reply is given by Smith in his *Book for a Rainy Day* (1845 ed., pp. 148-51). See also Farington's diary for February 25, 1799.

[12] Other imitations of Gainsborough will be found in the Victoria and Albert Museum and elsewhere, but the Gainsborough influence persisted for several years and they are generally more advanced in style. They are sometimes mistaken for the work of George Frost of Ipswich, another follower of Gainsborough whom Constable knew.

[13] These remained in the donee's family until 1934. One, measuring 14 x 20¾ inches, is at the Whitworth Gallery, Manchester. The others, of about the same size, are in the writer's collection. Lucy's letter is in the Plymouth Collection.

[14] When allowance is made for the difference of subject, the style is much the same as that of the drawing of *E. Bergholt Church* mentioned in note 9. On the other side, we may compare another drawing of the church

(now in the Lady Lever Art Gallery) done in 1811 when Constable wished to make a ceremonial offering to Dr. Rhudde.

[15] There are several such studies at the Victoria and Albert Museum and in the collection of Col. J. Constable; but they are not easy to date precisely, since Constable continued to attend the Life Academy until 1807 (Farington's diary, November 15, 1807).

[16] A good example, undated, is in the Municipal Art Gallery at Oldham. Another, in pencil with wash added, is in the Fitzwilliam Museum. Two drawings, reproduced by Holmes in the book mentioned, are with some probability assigned by him to this visit.

[17] Reproduced by the Hon. Andrew Shirley in his *John Constable, R.A.,* 1948, pl. 23a. Another good chalk drawing, also of a windmill, is at the Cooper Art Gallery, Barnsley, and several are reproduced by Holmes in his monograph.

[18] Victoria and Albert Museum, nos. 247 to 247g. Other examples are reproduced by Shirley, pl. 21a, and Key, p. 30.

[19] Victoria and Albert Museum, nos. 803 and 804. One is reproduced by Shirley, pl. 21.

[20] At the Victoria and Albert Museum and in the collections of Mr. A. P. Oppé and Sir Bruce Ingram.

[21] Victoria and Albert Museum, nos. 626 and 627.

[22] Victoria and Albert Museum, no. 598.

[23] There are a number of these in the Victoria and Albert Museum and the British Museum. Other examples are reproduced by Shirley, pls. 31 and 31a, and Key, p. 26.

[24] Also Victoria and Albert Museum, no. 608. Other water colors of 1806 are Victoria and Albert Museum, no. 346, and British Museum, no. 20a, both of June. A chalk *Self-Portrait* of this year is with Col. Constable.

[25] *Stourhead,* formerly in the Witt Collection and now at the Fogg Art Museum, is dated; reproduced by Shirley, pl. 35. Another page from the sketchbook, with the perspective badly out of drawing, is reproduced by Key, p. 35.

[26] Another drawing of Mary of the same month is in the Witt Collection at the Courtauld Institute. The advance made by Constable on his return to Bergholt in 1812 may be seen in a drawing of the church, Victoria and Albert Museum, no. 842.

[27] E.g., Ch. in the *Moniteur Universel,* March 1, 1828, said of Constable: "J'ai vu le moment où sa *Charette de Foin* menaçait l'empire des arts d'une révolution subite et radicale. C'était en 1824." Ch., a conservative, fondly imagined that by this time the crisis had passed.



Fig. 9. JOHN CONSTABLE,
London from Greenwich
(12½ x 17⅜)
Worthing, England,
R. B. Beckett Collection



Fig. 10. JOHN CONSTABLE,
Mary Constable at Charlotte Street
(6⅛ x 3½)



Fig. 11. JOHN CONSTABLE,
West End of Salisbury Cathedral
(5⅞ x 3¼)
Worthing, England,
R. B. Beckett Collection



Fig. 1. FRANCESCO GUARDI, *Oriental Playing with an Animal (345 x 390)*
New York, Janos Scholz Collection



Fig. 2. FRANCESCO GUARDI, *Three Figures (268 x 383)*
New York, Janos Scholz Collection

DRAWINGS BY FRANCESCO AND GIANANTONIO GUARDI

By JANOS SCHOLZ

NEWLY discovered drawings by Francesco and Gianantonio Guardi, which in a certain sense show us a novel aspect of their art, are a justification for adding them to the ever-growing *œuvre* of these two artists. There has been interesting material published since J. Byam Shaw's excellent book on Guardi and one can sincerely hope that all these efforts will enable us to see more clearly the difficult problem of dividing the two brothers' works. Fiocco's first steps about *Guardi Figurista* have been followed by Hadeln and many others, and the result of these efforts is quite a sizeable group of authentic figure drawings. I would like to add to this group the following drawings, which recently have come to light. All of these drawings are in the collection of the writer.

1. *An Oriental Playing with an Animal* (Fig. 1).
   Pen, brown ink, the shading done with black chalk heightened with some white; blue-gray, heavy, soft paper with the Venetian Three-Moon watermark; 345 x 390 mm. The upper left corner of the sheet has been skilfully added by Christa Gaehde, New York.

This sheet is quite unique in the *œuvre* of Francesco Guardi, not only because of its size but also for the reason that it must have been used for a decoration, as the drawing is perforated for transfer. There is a fragment of an Oriental on one of the Metropolitan Museum's Guardi drawings, showing only the feet with the same kind of Oriental slippers, also pricked for transfer. Similar figures occur on the well-known lacquer doors in the Accademia in Venice, the Walter T. Rosen Collection at Caramoor, Katonah, New York, and also on the door exhibited in the Venetian show at The Detroit Institute of Arts in 1952 (Cat. no. 145; now in the Art Institute of Chicago). This set of doors, formerly in the Palazzo Rezzonico, Venice, was executed after designs by G. B. Tiepolo, and it is quite possible that Guardi made his drawing for the same purpose. Animal tamers or people playing with animals were favorite subjects of Francesco's, as we can see on the two drawings formerly in the Oppenheimer Collection, first published by Hadeln. The example reproduced in *Old Master Drawings,* (vol. I, pl. 5), which is also in the collection of the writer, has architectural scribbles on the Verso, reminding one of the entrance to the Arsenale in Venice.

2. *Three Figures,* probably for or after sculptures (Fig. 2).
Dark brown ink, pen with gray wash on rough, heavy, gray paper; 268 x 383 mm. Barozzi Collection, Venice.

This drawing was attributed to Francesco Guardi in the late nineteenth century by a former owner. The subject of the sheet is again quite unique in Francesco's *œuvre,* although we can find in various works these garden decorations, such as the drawing of the garden of the Villa Pisani in Stra from the Museo Correr Collection in Venice (Pallucchini, fig. 94), or on the fountain in the gardens of the Villa Correr (Benesch, *Venetian Drawings,* pl. 61). No doubt such pieces of sculpture are of the kind one can see everywhere; they represent typical bacchanalian figures, twisted, graceful and full of vigorous Baroque spirit. This would not be sufficient ground for attributing the drawing to any artist. But when we compare their technique, their position on the sheet in different planes, the very significant resemblance to the drawings published by Byam Shaw (*Guardi Drawings,* nos. 2 and 3), with the way Guardi applies wash, his typical virtuosity in dividing light and his sureness of execution, we are convinced that Francesco drew these figures. Another proof seems to me the character of the folds in the garments, crisp and solid, which remind one of the way heavy silk would respond to the motions of the human body.

3. *Macchiette* (Fig. 3).
Pen, brown ink over light black crayon on white paper; 104 x 280 mm. Ederheimer, Seymour de Ricci and Clark Collections. Sold at the Ederheimer Sale, Anderson Galleries, New York, April 9, 1919, as part of lot 166.

This drawing is one of the many *macchiette* and the only reason for including it here is because it has never before been published. There are twelve figures on the sheet, figures which we can find easily in known paintings and drawings by the master.

4. *Design* for an overdoor decoration and a cartouche (Fig. 4).
Pen, brown ink, light-brown wash on white paper; 226 x 119 mm.

The character of the penmanship would justify dating this drawing about the same time as the Polignac wedding drawings in the Correr, one of which shows very similar decorations (Pallucchini, fig. 176).

5. *Sketch of a Female Figure,* probably a Saint (Fig. 5).
Red chalk on white paper; 176 x 112 mm., A. Stix Collection, Vienna.

The similarities to the drawing in the Museo Correr, Venice, published on page 95 (fig. 25) of Pallucchini's book on Guardi drawings, are obvious. There



Fig. 3. FRANCESCO GUARDI, *Macchiette (104 x 280)*
New York, Janos Scholz Collection



Fig. 4. FRANCESCO GUARDI,
Design for Overdoor Decoration
(226 x 119)
New York, Janos Scholz Collection



Fig. 5. FRANCESCO GUARDI,
Female Figure (176 x 112)
New York, Janos Scholz Collection

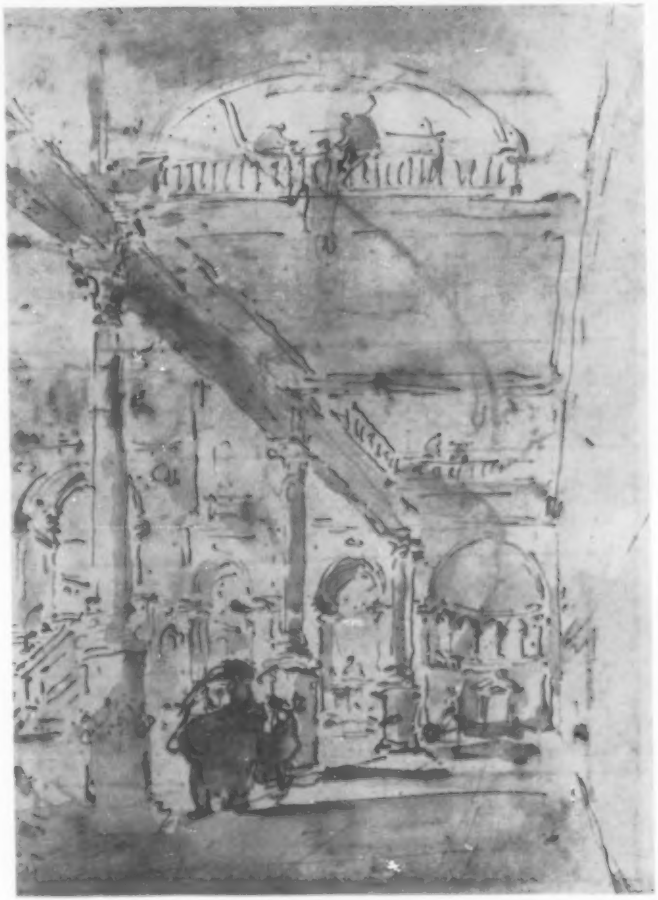


Fig. 6. FRANCESCO GUARDI, *Capriccio (189 x 137)*
New York, Janos Scholz Collection

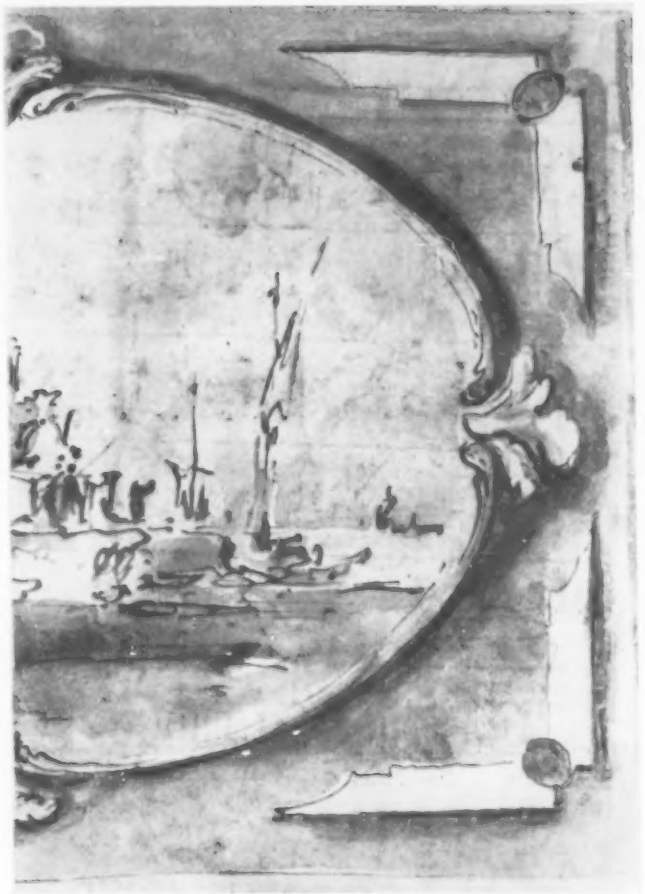


Fig. 7. FRANCESCO GUARDI, *Lagoon Capriccio*
(verso of Fig. 6)
New York, Janos Scholz Collection

is an eighteenth century inscription in the lower right corner, "S. Vido," which does not help to clarify either the subject or the place for which this drawing was made. The Saint represented might be St. Thecla, with a palm in her hand and a lion at her feet. I feel that this drawing is of approximately the same date as the paintings in the Ringling Museum, Sarasota, and the San Raffaele series in Venice, about 1745-1747. The Sarasota panels have been cleaned lately and the date proved to be false, which, however, does not change the fact that one should date them around 1745.

6 and 7. *Capriccio* (Fig. 6).

Pen, brown ink and wash; 189 x 137 mm., Burroughs Collection, New York.

The verso of this sheet (Fig. 7) is quite interesting because it shows us the right portion of a design for a wall decoration with a painting of a *Lagoon Capriccio* in a rococo frame, very similar to the excellent, controversial drawing in the Cooper Union Museum, New York, and others in the Correr and the Ecole des Beaux-Arts, Paris. The drawing for the wall panel is also pen and brown ink; brown and red wash added in the framework.

As for drawings by Gianantonio Guardi, I would like to add to Morassi's excellent list in the *Burlington Magazine,* August, 1953, two drawings:

8. *Madonna and Child Adored by Saints* (design for an altarpiece) (Fig. 8).

Pen, brown ink and wash over red chalk; 284 x 174 mm.

The connection with the painting in Belvedere di Aquileia seems rather obvious. This work is considered to be a concerted effort of the two brothers. I am inclined to detect characteristics of Francesco's penmanship in this drawing, especially around the Madonna and Child (see *Holy Family,* Kupferstichkabinett, Berlin, repro. Goering, *F. Guardi,* fig. 13), and therefore I hesitate slightly to give this drawing outright to Gianantonio. Still, it connects so plausibly with some of the examples published by Morassi that one feels justified in attributing the drawing to him.

9. *Madonna and Child Adored by Saints* (Fig. 9).

Red chalk on white paper; 271 x 174 mm., Barozzi Collection, Venice.

This drawing would have given us a difficult problem of attribution within the Venetian orbit but thanks to Morassi's fundamental article one can with a clear conscience give it to Antonio. Figure 18 of Morassi's article is the drawing which seems to me the closest to this one, although one has to translate the difference in media while comparing the two: pen and wash over red chalk in the Paris drawing into the plain red chalk work, which is always a precarious

procedure. As for dating the drawing, I would like to follow Morassi's suggestion that the Paris drawing was executed between 1750-1760; the similarities to the Belvedere altarpiece, and especially to the Cerete-Basso painting, are striking. The Ashmolean drawing for the latter painting, which should be a firm point of departure in judging our drawing, shows a more temperamental handling of the red chalk; the hatching, although very similar, is much quicker and therefore less clear than in the sheet under discussion, which is more careful and conventional. One should also compare the corresponding figure in the Cerete-Basso painting of the kneeling Saint on the left, the pose of the hands, the motion of the fingers, which all indicate that our drawing is by Gianantonio Guardi.



Fig. 8. GIANANTONIO GUARDI, *Madonna and Child Adored by Saints (284 x 174) New York, Janos Scholz Collection*



Fig. 9. GIANANTONIO GUARDI, *Madonna and Child Adored by Saints (271 x 174) New York, Janos Scholz Collection*



Fig. 1. RAPHAELLE PEALE, *After the Bath*
Kansas City, William Rockhill Nelson Gallery of Art



Fig. 2. CHARLES WILLSON PEALE, *John Adams*
Philadelphia, Independence Hall

NOTES ON SPECIAL EXHIBITIONS

AN EXHIBITION OF PAINTINGS BY THE PEALE FAMILY, CINCINNATI ART MUSEUM, OCTOBER 1-31, 1954

By OTTO WITTMANN, JR.

OF THE relatively few examples of artist families in the history of art none is more interesting than the varied and ingenious members of the Peale family of America — nor do I know of another example of so many closely related members of one family who all practiced art, in varying degrees of competence.

With the advent of Charles Coleman Sellers' books, *Charles Willson Peale* (1947), and *Portraits and Miniatures by Charles Willson Peale* (1952), it seemed inevitable that someone would organize an exhibition of the paintings of Peale and his artistic family. But the present exhibition was inspired by the paintings of Peale rather than by the distinguished books about him. Edward H. Dwight tells me that he first decided to prepare the exhibition after seeing the paintings by Peale owned by Miss Margaret L. James of Urbana, Ohio, which have never before been publicly shown. These admirable paintings inspired the interest of the Cincinnati Art Museum's Curator of American Art, and account for the exhibition being held in that Midwest city, which, while known for generations of enlightened patrons of art, has no close tie with the Peales of Pennsylvania.

It is regrettable that the result of such an enormous effort, expended in producing so important an exhibition should be so ephemeral; and those who saw its only showing, in Cincinnati, must have felt as this reviewer did — that this interesting gathering should have been made available to a much larger audience.

One hundred and ten oils, water colors, and miniatures by nine members of the Peale family were shown from October 1 to October 31 at the Cincinnati

Art Museum. Included were works by Charles Willson Peale, Raphaelle Peale, Rembrandt Peale, Rubens Peale, James Peale, James Peale, Jr., Anna Claypoole Peale, Margaretta Angelica Peale, and Sarah Miriam Peale.

The exhibition was arranged with considerable skill and taste in six galleries of the Cincinnati Art Museum, in the following sequence: (1) Charles Willson Peale and his family; (2) James Peale and his family; (3) American Heroes; (4) Peale's scientific friends; (5) Still-Life by James Peale, portraits by Rembrandt and Charles Willson Peale, miniatures by Charles Willson, Raphaelle and James Peale; (6) Still-Life by Raphaelle Peale, and foreign generals of the Revolution.

Dwight, who spent more than a year preparing the exhibition, consulted with Sellers but takes full responsibility for all decisions for paintings included in the exhibition; and to him must go the credit.

Certainly the two portraits of *Mr. and Mrs. Francis Bailey* (1791) by Charles Willson Peale, lent by Miss James and shown here for the first time, must rank very high among the great American portraits of this period. Unpretentious, touchingly provincial, they have the strength, sureness and honesty which is rarely seen in any art. In this case it is probably the result of a combination of attractive sitters, sympathetically and freshly represented by a young artist not yet bored with the craft of portraiture. Unlike some other portraits by this artist, which the heavy hands of incompetent restorers have coarsened, these portraits are in a miraculous state of preservation.

Another pair of portraits painted with great sensitivity are those of *Mr. and Mrs. James Latimer* (1788-1789), lent by Robert C. Latimer, York, Pennsylvania. This pair, together with the portrait of *John Beale Bordley* (1790) from the New-York Historical Society, and the Bailey portraits, are among the finest paintings in the exhibition and enhance Charles Willson Peale's reputation as a painter of great distinction.

Of more interest to the historian were the many portraits of the statesmen, generals and other public figures of Peale's day. With admirable generosity Independence Hall, the Historical Society of Pennsylvania and the Academy of Natural Sciences of Philadelphia lent portraits by Charles Willson Peale of John Adams (Fig. 2), John Quincy Adams, Henry Clay (who sat for his portrait more than a hundred times but never for a better one than this), Benjamin Franklin, Alexander Hamilton, Jackson, Jefferson, John Paul Jones, and other similar figures. The exhibition was a veritable pictorial anthology of American heroes. Some of these keen, strong faces are presented, however,

as somewhat offhand and matter-of-fact statements by the artist; and in few do I feel the sympathy and warmth of the Bailey, Latimer or Bordley portraits. Surely, in painting some of these heroes, Peale must have been painting what he knew his museum public wanted to see rather than what he felt very deeply. For while Peale was a great patriot and knew both Franklin and Jefferson, one has the feeling, in some of the portraits of statesmen and heroes, that at the time they were painted the artist's interest in portraiture was subordinate to his many-faceted enthusiasms in the field of natural sciences.

But where else could one better sense the immediacy of the past than in the gallery in Cincinnati devoted to portraits of the heroes of the American Revolution, led by the Pennsylvania Academy's great full-length portrait of *General Washington,* done in 1779? A wall of another gallery was filled with the foreign generals who fought for our struggling young country: General Armand, Baron de Kalb, Lafayette, Comte de Rochambeau, Baron Steuben (all lent by the Independence Hall Collection, except for the first which belongs to the Historical Society of Pennsylvania).

Charles Willson Peale's children, Raphaelle, Rubens and Rembrandt, were all represented in the exhibition. Raphaelle's many still-life paintings were carefully culled, so that within the narrow confines of the subject matter the paintings shown were varied in composition but uniformly high in quality. The remarkable, enigmatic, and delightful painting from the Nelson-Atkins Gallery in Kansas City, *After the Bath* (1822) (Fig. 1), was the most popular picture in the exhibition. Rembrandt Peale is still a puzzling figure to me, and I felt less sure of him as a personality after seeing the pictures in this exhibition. The Cincinnati *George Washington,* and the Metropolitan Museum's *Martha Washington,* versions of the popular, often-repeated "port-hole" portraits, are fine examples of this competent follower of a greater father.

Charles Willson's brother, James Peale, is represented by nineteen pictures, including the charming portrait of *Madame Dubocq and Her Four Children,* from the Speed Art Museum, Louisville; the delightful *James Peale and His Family* (c. 1795) (Fig. 3), from the Pennsylvania Academy of the Fine Arts; and another almost unknown picture, *Meeting of Generals after Surrender of Cornwallis,* lent by Miss Margaret L. James.

Several charming still-life paintings, and a portrait or two, by James' children represented the ebbing inspiration of the Peale family. These works formed an interesting epilogue to the exhibition but were rather faint statements when compared with the work of their vivid and inventive uncle. Sarah

Miriam was apparently the most competent; and her *Still-Life of Fruit,* although derived from her cousin's earlier work, is well painted.

The exhibition gave an opportunity to compare and reappraise examples of the work of the Peale family exhibited for the first time, in addition to the pictures already mentioned: Charles Willson Peale's large handsome double portrait of *Benjamin Laming and Wife,* and Raphaelle Peale's *Patch Picture for Dr. Physick.* Many paintings which have entered museum collections within the past few years were shown outside their own museums for the first time, including Detroit's portrait of *James Peale, The Miniature Painter* (1822) by his brother Charles Willson Peale; Raphaelle Peale's *Still-Life with Steak* (acquired by Munson-Williams-Proctor Institute, Utica, 1953), and the Toledo Museum of Art's *Still-Life* by the same artist, acquired in the same year, to mention but a few.

Some key paintings were missing, such as Charles Willson Peale's large *Peale Family,* owned by the New-York Historical Society; and the *Staircase Group* from the Philadelphia Museum of Art. But this is the inevitable if regrettable consequence of the physical difficulty of moving fragile objects. There were a few pictures which raised some questions (is the portrait of Lady Strachan by an artist earlier than James Peale?); and I should have preferred a more definitive effort to set straight the chronology of the paintings (the portraits are listed alphabetically in the catalogue). These points, however, are minor in comparison with the extraordinary over-all quality and interest of the exhibition. It will be many years before a better exhibition of the Peale family can be produced.

For those unlucky enough to miss the exhibition, the Cincinnati Art Museum offers one of the most handsome consolation prizes of the year: a twenty-eight page catalogue with thirty-one illustrations in black and white off-set; Foreword by Philip R. Adams; introduction and catalogue by Edward H. Dwight; design by Noel Martin (who is producing the best-designed museum publications in America today)—all only twenty-five cents.



Fig. 3. JAMES PEALE, *James Peale and His Family*
Philadelphia, The Pennsylvania Academy of the Fine Arts



Fig. 1. JEAN BAPTISTE MALLET, *The Visitors*
Newport, R. I., Forsyth Wickes Collection



Fig. 2. THOMAS DE KEYSER, *Mother and Child*
Hartsdale, N.Y., David Bingham Collection



Fig. 3. GABRIEL METSU, *The Usurer*
Boston, The Museum of Fine Arts

AN EXHIBITION OF GENRE PAINTING AT THE CARNEGIE INSTITUTE

By PAUL L. GRIGAUT

MODESTLY described by Mr. Washburn as an "exploratory account of the subject," the exhibition of genre painting in Europe which took place recently at the Carnegie Institute of Pittsburgh was in fact a comprehensive, extremely well-conceived display of some ninety paintings dating from the sixteenth to the end of the nineteenth century, or rather from Carpaccio to Picasso. Since it may not have received in the national magazines all the attention it deserved, perhaps this note will prove helpful. The catalogue, fully illustrated with large reproductions and preceded by an excellent essay (written by Mr. Washburn) which is really a survey of the subject, is still available, and in spite of its laconism in the description of individual works, deserves a place in libraries here and abroad.

"A genre painting," Mr. Washburn says in his introduction, "offers a scene of everyday life wherein human figures, being treated as types, are anonymously depicted." This is a broad definition: its acceptance enabled the organizers of the exhibition to show for our enjoyment such diverse paintings as the seventeenth century *Interior of the Amsterdam Theater,* Greuze's *The Drunkard's Return,* Géricault's *Horses at l'Abreuvoir,* a *Piazza di San Marco* by Guardi, as well as a miniature *Self-Portrait* by Boldini in a Louis XV-Second Empire costume, and a hunting scene by George Stubbs — a broad definition indeed. In any case, the subject was fascinating, and with a great deal of unobtrusive ability the exhibition made the most of its fascination, while avoiding the twin dangers presented by large exhibitions based on one subject whether landscape, still-life or genre—lack of coherence, and monotony.

In genre painting the taste of a period makes itself felt more directly, more obviously, than in any other subject; national characteristics are presented without academic detachment, and both the spectators and the artists themselves are more willing to accept casual limitations of draughtsmanship. It is also in genre painting that little masters are at their best, and in this respect too the Carnegie exhibition should prove to be useful. From a practical point of view there is great need in the United States for exhibitions which knowingly display the works of the European *petits maîtres.* To study Fragonard, Chardin or Hals is easy in this country; but for the scholar, and even more for

the average collector, it is more rewarding to see works by Joseph Flipart or Loutherbourg, Thomas de Keyser or Verspronck. This it was possible to do in Pittsburgh and, to this writer at least, such paintings proved to be the most enjoyable part of the exhibition, all the more so since a high standard in a genre which lends itself to mediocrity was maintained throughout.

As should be expected, the weakest part of the exhibition was the section devoted to the sixteenth century: relevant and important works of the period are not easily available and in any case, as Friedländer (quoted by Mr. Washburn) remarks, "It was only in the seventeenth century that unprejudiced, objective contemplation of everyday life could produce a pure art of genre painting." However, even in this section there were instructive works: the Van Hemessen *Joyous Company* (Wadsworth Atheneum) for instance, with its complex and joyous *contrapposto* and its solidity, deserved close study, while the small Pieter Bruegel *Wedding Dance* (on canvas), so similar in subject matter to the Detroit and Antwerp paintings, and so different in treatment, was, I believe, unknown until now. The two works by the younger Pieter Bruegel, both signed, present a puzzling problem: can they possibly be by the same hand? The seventeenth century fared better than the earlier one, both in the quality and the intrinsic importance of the exhibits. It would be most interesting to know more about the impressive Manfredi, the *Dice Players,* so beautifully composed, and the Caravaggiesque *Card Players* lent by the Vassar College Art Gallery. Authentic masterpieces, to use a hackneyed expression, were shown in that part of the exhibition, some of them little-known. Franz Hals' *Jolly Toper* (Mrs. William Van Horne), the Dirk Hals *Jovial Company* lent by Dr. Henry Clay Frick, the Thomas de Keyser reproduced here (Fig. 2) (dated ANNO 1625/DECEMBER 27), and above all the Mathieu Le Nain *Family Dinner* from the Toledo Museum alone would have made the Pittsburgh exhibition successful. There were other very pleasing *magots* in that section, for instance a minuscule Brouwer head and a delightful, very complete genre scene by Molenaer, a "private collector's piece" par excellence.

An admirable Crespi introduced the eighteenth century, which in fact was the most rewarding section of the exhibition. Most of the great names were there, with the exception of Hogarth: Longhi, with an exquisite *Lever* recently acquired by the Nelson Atkins Gallery of Art; Watteau (with *L'Heureux Age,* formerly in the David Weill collection); Chardin, with the Kansas City *Soap Bubble Blowers;* Fragonard, with the oval *Résistance Inutile.* But how

charming also were Moitte's *Déclaration d'amour,* delicate as a gouache, Gabriel de Saint-Aubin's *Académie Particulière* (lent by René Fribourg; from the Doucet sale), *The Visitors* by Mallet (Fig. 1), and the Venetian scene by Flipart, with its strange and delightful duality of style, half French and half Italian! "Soyez piquant, si vous ne pouvez être vrai," Greuze said to Ducreux. This could be the motto of the art of the *dix-huitième,* even in its genre scenes.

A first reaction to the last section of the exhibition, from Géricault to Picasso, was one of minor disappointment. But would it have been possible to do better? After reflection I do not think so. The Courbet *Poor Woman of the Village,* the Ottawa version of Daumier's *Wagon de Troisième Classe,* even the Lami *Marriage Contract,* were among the very best examples of their kind, as was the splendid Renoir group from the Bakwin collection, which brings to a close one of the most delightful exhibitions of the year, that of a European Ukiyoye.

ARCHIVES OF AMERICAN ART

AS WAS announced in our Autumn number *The Art Quarterly*, starting with this issue, contains a special section devoted to the Archives of American Art. It may be appropriate at this point to mention to our readers that the Archives are organized as an educational foundation, supported by private contributions, within the framework of the Detroit Institute of Arts and administered by the Institute's Reference Library. They will be open for free reference use by accredited scholars under proper safeguards.

A systematic plan for the acquisition of material has been arranged. Local committees will be set up in various areas to sponsor and direct the work of paid researchers who will select and prepare for microfilming all pertinent material. Original records and manuscripts available by gift or purchase will be solicited.

The Archives will consist of the following material:

1. Original and secondary source material. (Manuscripts, letters, notebooks, records, sketchbooks, clippings, announcements, exhibition catalogues, membership lists, card files, etc.)
2. Other printed material. (Directories, biographies, monographs, art auction sales catalogues, publications of societies and institutions, periodicals and other printed items concerning American art.)
3. Microfilm or other exact copy of any of the above types of material.
4. Photographs of works of art.

The Archives will be composed of five different sections:

1. Artists (defined as painters, sculptors, printmakers, and craftsmen such as silversmiths, ceramists, glassmakers, cabinetmakers and woodcarvers.)
2. Collectors.
3. Dealers.
4. Critics and historians.
5. Museums, societies and institutions.

The records of Groups 2 and 4 will be selected largely as they pertain to American

art; those of Group 5 will be concerned with American art and artists, rather than with the records of the institutions as institutions. In general the Archives will emphasize the collection of material around names, that is artists' names, dealers' names, etc.

The time scope of coverage in the Archives is from the landing of the first Europeans to date. This excludes native Indian art unless the artist is known by name.

The epithet "American" is intended to cover North America through the Colonial period; after the American Revolution the scope is confined to the United States. An American artist, according to the Archives, is one

(1) who was born in America, or

(2) who was born elsewhere but who worked in America.

The second definition includes individuals who lived in this country most of their lives or who traveled in this country and did work which contributed to its artistic life.

Finally, it is our hope to begin very shortly to give grants-in-aid for research and publication in the field of American art. As a result of the preoccupation of our scholarship with other fields, the whole area of American art is only now beginning to be explored at all adequately. Much needs to be done and it is the aim of the Archives to stimulate and encourage the study of our culture.

* * * *

Microfilming of original and secondary source material is at the moment one of the most, if not the most important activity of the Archives of American Art. For their pilot project the organizers of the Archives chose Philadelphia, because of its long art history, its many collections of historical material and its enthusiasm for art. The choice was a wise one. The field workers report a genuine interest in the Archives. Consent to microfilm even the most prized collections and documents has been granted. Working space has been readily made available and every assistance has been given.

As was mentioned in our preceding issue, we were fortunate in securing the services of Professor Charles Coleman Sellers and Miss Frances M. Lichten. Within a few weeks of their appointment (early in July) these two scholars had made innumerable contacts, engaged the services of Mr. T. Wistar Brown's commercial microfilming company, Microsurance, Inc., of Philadelphia and produced five rolls of film, representing approximately 12,500 pages of material. The work continued steadily and by December 1, nine additional rolls of microfilm were completed, representing 23,000 frames. At that time arrangements were made for the future filming of a very large group of original material. It is hoped that the majority of the miscellaneous files and the major collections in Philadelphia, with a very few exceptions, will be covered by January 1, 1955.

It is impossible to list here all the documents which have been microfilmed to date. However, the following may indicate the scope, and indirectly some of the aims, of the microfilm section of the Archives:

ALEXANDER LAWSON, engraver. Scrapbooks. Academy of Natural Sciences of Philadelphia.

DREXEL INSTITUTE OF TECHNOLOGY. Catalogues and other printed records of the Art Department, 1892-1905.

SARAH BALL DODSON. Original sketches, letters, photographs and paintings. Free Library of Philadelphia.

BEATRICE FENTON. Photographs of works in sculpture. Free Library.

ELIZABETH SHIPPEN GREEN (Mrs. Huger Elliott). Original drawings for *An Alliterative Alphabet* and scrapbooks. Free Library.

BRADFORD LAWRENCE SAINT. Original drawings and sketches for stained glass; reproductions of stained glass cartoons; processes of glass making and stained glass window making; glass making formulas; articles on glass making (typescript); magazine articles, newspaper clippings, technical and miscellaneous writings relating to work by B. L. Saint. Free Library.

MRS. ANNE LEE WILLET. Work on stained glass. Free Library.

WILLIAM WILLET. Sketches, principally for stained glass. Free Library.

LETTERS from sixty-four artists from the Roberts Collection of autographs. Haverford College.

VIOLET OAKLEY. Scrapbooks. Private Collection.

THOMAS HOVENDEN. Scrapbook of this well-known genre painter, lent for microfilming by a descendant. Private Collection, Philadelphia.

JAMES BARTON LONGACRE. Papers. These include biographical and autobiographical material, diaries, letters to and from Longacre, a special group concerning the United States Mint, paintings, drawings and engravings. Library Company of Philadelphia.

THE HISTORICAL SOCIETY OF PENNSYLVANIA has a great many "collections" of the papers of artists. Most of these are fully catalogued. The Society gave permission to microfilm all relevant card entries, in addition of course to the material itself. The cards are being reproduced on card stock so that we will have a ready-made card catalogue for all of the material filmed in the Society. More than 1900 cards have been selected, each of which may represent from one to four hundred or more items. The material concerns not only well-known men such as Peale, Sully and West, but also artists of the nineteenth century who for the most part have been forgotten. Among a collection of papers presented to the Society within the last few years which it has not yet catalogued Miss Lichten made an important discovery. It is a long, unpublished manuscript written by Rembrandt Peale. The collection in which this manuscript was found is a group of papers belonging to JOHN SARTAIN.

* * * *

One of the main aims of the Archives of American Art is to collect original source material, the most precious and intimate of which are letters by and to American artists. One of our first acquisitions in that field was an extremely interesting series of some two hundred letters recently presented to the Archives by a generous donor.

The letters have been carefully laid in two volumes and were probably bound some thirty years ago. They are entitled, perhaps a little pompously: "The History of Art

in America as Told in a Remarkable Collection of Autograph Letters and Documents of Celebrated American Artists." The letters are arranged in alphabetical order; the first is a note by Thomas Anshutz, the last a long letter written from New Orleans to John Trumbull by Benjamin West's son concerning West's *Christ Rejected*. In date the manuscripts range from a document signed by John Watson in 1731 to a letter of 1912 by Thomas Eakins.

Such large groups of letters are often nothing more than autographs. This is not the case with this collection. Almost every one of the letters gives us an insight into the lives and struggles and hopes of American artists. Here we can learn how deep was John Ramage's love for his wife; what Copley, writing at great length from Parma in 1775 to "Il Signor Humphrey," considered the ideal varnish for paintings ("two pounds of the whitest Gum to a gallon of rectified spirits of wine, and to every half near upon two spoonfuls of Balsom of Fir"); by whom Chester Harding wanted his portrait of the venerable Charles Carroll of Carrollton to be engraved (by Asher B. Durand, "in his best style"). There is, as would be expected, a whole group of letters from the Peale family, in which their financial difficulties form a sort of leitmotiv of distress and courage. J. Lewis Krimmel describes to Thomas Birch in his own peculiar English the beautiful scenery which surrounds his country residence and as witness of its charm calls upon Mr. Sansom or Mr. Rush who just visited him. Samuel Waldo, writing from the New England Coffee House in London, sends to Colonel Trumbull through Mr. Fulton a letter of thanks for his "paternal advice." Hiram Powers, writing from Florence, answers at great length a letter he received five years earlier. Archibald Robertson informs his brother Andrew through four large folio pages of the doings in London. Matthew H. Jowett, writing to a Mr. Hart of New Orleans (a brother of Mrs. Henry Clay?), starts a long letter describing himself seated "in one of my crazy old chairs at night." Charles Ingham writes to A. B. Durand and warns him of their "deadly enemies of the Art Union," and with his help hopes to preserve "the independence of the profession and keep it from becoming the humble follower of the Art Union." George Inness, late in 1893, writes with pitiful dignity of his fatal illness. Thomas Eakins, disgruntledly, comments on his relations with President Hayes, whose portrait he was commissioned to paint for the Union League, and complains of the nervousness of his sitter, whom "he had to construct as he would a little animal." In a long letter addressed to the Directors of the American Academy of Fine Arts, which deserves to be quoted in full, John Browere says "a few [very unpleasant] things" to these important men and the "self-denominated Academy of Design." The list is long of fascinating glimpses of artistic life in the United States.

A rather large number of the letters, for some reason, are addressed to Asher B. Durand; more were sent to Charles Henry Hart, the learned, iconoclastic *enfant terrible* of the art world of the last decades of the nineteenth century, who evidently had the confidence and respect of many of the artists of the period. A few are addressed to Thomas B. Clarke, the dealer-collector.

To give a detailed account of the collection may not be useful at the present time. However, the following is a partial list of the authors of the letters:

John J. Audubon	C. L. Elliott	John Neagle
Thomas Ball	Alvan Fisher	William Page
Albert Bierstadt	Charles Fraser	C. W. Peale
G. L. Brown	G. Fuller	Raphaelle Peale
John Browere	Robert Fulton	Rembrandt Peale
Mather Brown	Samuel Gerry	Rubens Peale
J. G. Chapman	Horatio Greenough	Hiram Powers
William M. Chase	Chester Harding	John Ramage
Frederic Church	Richard W. Hubbard	Henry Sargent
James Claypoole	Daniel Huntington	John Smibert
Thomas Cole	George Inness	J. R. Smith
Thomas Crawford	J. F. Kensett	Thomas Sully
C. F. Cropsey	Charles Leslie	John Vanderlyn
F. O. C. Darley	Robert Leslie	Elihu Vedder
Thomas Doughty	Peter Maverick	Samuel L. Waldo
William Dunlap	Thomas Moran	Benjamin West
Thomas Eakins	Homer D. Martin	

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The purpose of the Archives is to be of service to those interested in the story of our own continent, by bringing together in one place located not too far from the center of population, the basic documents for the careers of American artists. The documents now in good hands, but scattered from Maine to California, and from Florida to the state of Washington (not to mention London, Paris and Rome), we plan to bring together in one place on microfilm. The saving in time and money now spent on travel will, we hope, be of great assistance to students who are, by definition, not people of great wealth or unlimited expense accounts.

In return, the Archives will need the advice, good will and help of scholars and students in all parts of the country if it is to succeed in so vast and useful an undertaking. And we shall have to ask the assistance of many local consultative committees, as the work proceeds. In Philadelphia, we owe deepest thanks to the generous cooperation of many people, curators, librarians, private individuals, directors and trustees. In particular, however, we owe a debt of gratitude not only to Professor and Mrs. Sellers, and to Miss Lichten, but to others who have served as our unofficial consultative committee: Mr. R. N. Williams, 2nd, Director, The Historical Society of Pennsylvania; Mr. Joseph T. Fraser, Jr., Director, The Pennsylvania Academy of the Fine Arts; Mr. Carl Zigrosser, Curator of Prints, The Philadelphia Museum of Art; Mr. Emerson Greenaway, Director, The Free Library of Philadelphia; and Dr. William E. Lingelbach, Librarian, American Philosophical Society Library.

E. P. Richardson

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

APRIL-JUNE, 1954

ANCIENT ART

EGYPTIAN

Falcon. Late dynastic period, *ca.* 900 B.C. Bronze, black marble base, H. 5½". The Montreal Museum of Fine Arts.

Roman Emperor as Egyptian King. I-II century. Standing statue; red-brown hard stone, H. 30.2 cm. The Brooklyn Museum.

Stela of Intef, son of Senbet and his wife Senet-Tek, erected by their son, the steward Imy. XI Dynasty. Limestone, 35.3 cm. x 29.6 cm. *Terminal Ornament in Shape of Duck's Head.* Ptolemaic. Bronze, H. 32.1 cm.; D. 16.8 cm. The Brooklyn Museum.

GREEK

Herakles. V century B.C. Bronze, H. 5⅝". William Rockhill Nelson Gallery of Art, Kansas City.

Tomb Slab with two black glaze friezes: *Mourners at a Bier* and *Chariot Race. Ca.* 510 B.C. (Attic). Terracotta, L. 14¼"; W. 10¼". The Metropolitan Museum of Art, New York.

Hydria with woman's head on the handle. *Ca.* 500-480 B.C. Bronze, H. 18⅜". The Metropolitan Museum of Art, New York.

Funerary Vase with painted decoration. *Ca.* II century B.C. Clay, H. 19¼". The Royal Ontario Museum of Archaeology, Toronto.

Figure of Athena Promachos. Archaic. Bronze, H. .106 m. Museum of Fine Arts, Boston.

SUMERIAN

Couchant Doe. Ca. 2500 B.C. Gold, H. 1⅜"; L. 1¾". The Metropolitan Museum of Art, New York.

MEDIEVAL ART

PAINTING

GERMAN (Cologne School)

St. Catherine and St. Barbara. XV century. Tempera and oil on wood, H. 20¼"; W. 27¼". The Farnsworth Museum, Wellesley College.

SCULPTURE

FRENCH

Figure of an Angel. Romanesque, XII century. Hard limestone, 23" x 17¼" x 4½". William Rockhill Nelson Gallery of Art, Kansas City.

ITALIAN

Architectural Fragment, probably a pilaster. VI-VII century. Marble, L. 53½"; W. 11"; Th. 7¾". The Detroit Institute of Arts.

SYRO-BYZANTINE

Capitals (two). VIII century. Marble. The Baltimore Museum of Art.

Transenna Fragment. VI century. Marble. The Baltimore Museum of Art.

DECORATIVE ARTS

AUSTRIAN

Tile with shield held by a woman. End of XV century. Polychrome earthenware, H. 18⅜"; W. (base) 15⅜". The Metropolitan Museum of Art, New York.

BYZANTINE

Medallions representing saints: The Evangelist Mark; a Bishop saint, possibly St. Cyril; a

young male saint (St. Demetrius?). XI-XII century. Steatite, green glass, dark-red glass. The Royal Ontario Museum of Archaeology, Toronto.

MESOPOTAMIAN

Fragment of Embroidery. X-XI century. Worked with silk and gold thread, L. .254 m.; W. .111 m.; Museum of Fine Arts, Boston.

PERSIAN (Seljuk)

The Mazdean Archangels, Haurvetat and Amretat, guarding the sacred cypress. XII century. Silk, L. 15½"; W. 12" (without fringe). The Detroit Institute of Arts.

SYRIAN

Mosque Lamp. Mamluk, first half XIV century. Brownish glass with gold and blue, red, green, yellow, white enamels, H. 11¾". Seattle Art Museum.

RENAISSANCE TO MODERN TIMES

PAINTING

(Unless otherwise stated, all paintings listed are oil on canvas)

AMERICAN

Brown, Mather, *A Commander in the East India Company.* H. 36"; W. 50". Museum of Fine Arts, Boston.

Copley, John Singleton, *Thomas Lane and His Sister Harriet.* H. 47"; W. 59". Museum of Fine Arts, Boston.

Dunlap, William, *Portrait of Major David van Horne.* H. 30¼"; W. 24[illegible]. The Detroit Institute of Arts.

Eakins, Thomas, *The Oarsmen.* H. 14"; W. 18". Portland Art Museum.

Gifford, Sanford Robinson, *The Catskills from the Hudson.* H. 12"; W. 20". The Corcoran Gallery of Art, Washington, D. C.

Harding, Chester, *Portrait of Patroon van Rensselaer.* H. 36"; W. 28". The Metropolitan Museum of Art, New York.

Hopper, Edward, *Ryder's House.* H. 36"; W. 50". Museum of Fine Arts, Boston.

Morviller, J., *Testing the Ice.* 1857. H. 25½"; W. 35½". The Toledo Museum of Art.

Saint-Mémin, Charles de, *Cachasunghia, an Osage Warrior.* Watercolor on paper, H. 7¼"; W. 6⅝". The Metropolitan Museum of Art, New York.

Stuart, Gilbert, *John Adams.* H. 29"; W. 24". *Mrs. John Adams.* H. 29"; W. 23¾". The National Gallery of Art, Washington, D. C. Gift of Mrs. Robert Homans.

DUTCH

Heem, Jan Davidsz de, *Still-Life.* H. 16½"; W. 24½". Allen Memorial Art Museum, Oberlin College.

Vlieger, Simon de, *The Wreckers.* Oil on panel, H. 15¾"; W. 24¼" (sight). Fogg Art Museum, Harvard University.

ENGLISH

Gainsborough, Thomas, *Landscape with Old Stone Cottage.* Gouache on paper, mounted on canvas, H. 40"; W. 50". John Herron Art Institute, Indianapolis.

Girtin, Thomas, *In the Grounds of Harewood Park.* 1800. Watercolor, H. 11¾"; W. 20¼". The Toledo Museum of Art.

Lawrence, Sir Thomas, *Mrs. William Lock of Norbury.* 1827-1829. Oil on panel, H. 30"; W. 24½". William Rockhill Nelson Gallery of Art, Kansas City.

Opposite Page

TOP

1. *Roman Emperor as Egyptian King.* I-II Century. The Brooklyn Museum. 2. *Athena Promachos.* Greek, Archaic. Museum of Fine Arts, Boston. 3. *Terminal Ornament in Shape of Duck's Head.* Ptolemaic. The Brooklyn Museum.

CENTER

1. *Stela of Intef, son of Senbet and his wife Senet-Tek, erected by their son, the steward Imy.* Egyptian, XI Dynasty. The Brooklyn Museum. 2. *The Annunciation.* Italian engraving, *ca.* 1475. Museum of Fine Arts, Boston.

BOTTOM

1. *Angel.* French Romanesque, 12th Century. William Rockhill Nelson Gallery of Art, Kansas City. 2. *The Mazdean Archangels.* Persian (Seljuk), 12th Century. The Detroit Institute of Arts. 3. *Tile with Shield Held by a Woman.* Austrian, end of 15th Century. The Metropolitan Museum of Art, New York.









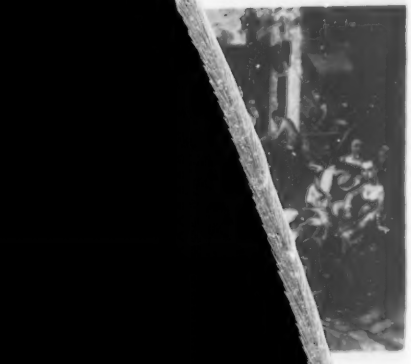












Towne, Francis, *In Hyde Park.* 1797. Watercolor, H. 17¾"; W. 14½". The Toledo Museum of Art.

Wallace, William, *Portrait of Fox Talbot.* 1837. H. 35⅝"; W. 28". The Detroit Institute of Arts.

Wint, Peter de, *White Lodge, Richmond Park.* Watercolor, H. 11¼"; W. 17¾". The Toledo Museum of Art.

FLEMISH

Beuckelaer, Joachim, *Market Place.* 1565. Panel, H. 33¼"; W. 44¾". M. H. de Young Memorial Museum, San Francisco.

Dyck, Anthony van, *Portrait of a Lady.* H. 57"; W. 42". M. H. De Young Memorial Museum, San Francisco.

FRENCH

Boucher, François, *Bacchantes.* H. 46½"; W. 38". *Diana and Callisto.* 1745. H. 45¾"; W. 36". M. H. de Young Memorial Museum, San Francisco.

Idem, Portrait of a Young Woman. The National Gallery of Art, Washington, D. C.

Corot, Jean-Baptiste-Camille, *The Italian Girl.* H. 25⅝"; W. 21⅝". The National Gallery of Art, Washington, D. C.

Fantin-Latour, Henri, *Flowers in a Vase.* 1882. H. 13⅝"; W. 10⅞". California Palace of the Legion of Honor, San Francisco.

Fragonard, Jean-Honoré, *Jeune Fille à la Marmotte.* H. 15½"; W. 12½". *Petit Garçon à la Curiosité.* H. 15½"; W. 12½". Portland Art Museum.

Ingres, J. A. D., *Four Heads of Doctors, Hands and Feet; Studies for "Jesus Among the Doctors."* H. 11¾"; W. 15". John Herron Art Institute, Indianapolis.

Largillière, Nicolas de, *Augustus the Strong, Elector of Saxony and King of Poland.* H. 57½"; W. 45½". William Rockhill Nelson Gallery of Art, Kansas City.

Monet, Claude, *Prairie à Giverny.* H. 36¼"; W. 28¾". The Art Museum, Princeton University.

Pater, Jean-Baptiste, *The Bathers.* H. 26¼"; W. 32¼". The Toledo Museum of Art.

Pissarro, Camille, *Environs de Pontoise. Ca.* 1876 H. 19¾"; W. 24". Smith College Museum of Art.

La Tour, Georges de, *St. Sebastian Nursed by St. Irene.* H. 41¼"; W. 54⅞". William Rockhill Nelson Gallery of Art, Kansas City.

GERMAN

Winterhalter, Franz Xavier, *Queen Victoria.* H. 50⅜"; W. 37¾". The National Gallery of Art, Washington, D. C.

ITALIAN

Bassano, Francesco(?), *Portrait of a Priest. Ca.* 1600. H. 22⅞"; W. 17⅜". John Herron Art Institute, Indianapolis.

Carracci, Annibale, *Christ and the Woman of Samaria.* H. 20⅝"; W. 13⅜". The Farnsworth Museum, Wellesley College.

Ceruti, Giacomo, *Portrait of Donna Alba Regina dal Ferro.* H. 41 7/16"; W. 31¼". The Metropolitan Museum of Art, New York.

Longhi, Pietro, *Le Lever.* H. 27½"; W. 23". William Rockhill Nelson Gallery of Art, Kansas City.

Strozzi, Bernardo, *St. Francis(?) in Ecstasy.* H. 51"; W. 36". The Farnsworth Museum, Wellesley College.

Titian, *Portrait of Giovanni Francesco Leoni.* H. 35"; W. 28". The Art Institute of Chicago.

SPANISH

Murillo, Bartolomé Estéban, *St. Justa.* H. 40½"; W. 23⅜". Los Angeles County Museum.

Opposite Page

TOP

1. BARTOLOME ESTEBAN MURILLO, *St. Justa.* Los Angeles County Museum. 2. TITIAN, *Portrait of Giovanni Francesco Leoni.* The Art Institute of Chicago.

CENTER

1. JAN DAVIDSZ DE HEEM, *Still-Life.* Allen Memorial Art Museum, Oberlin College. 2. JOACHIM BEUCKELAER, *Market Place.* M. H. De Young Memorial Museum, San Francisco.

BOTTOM

1. GIACOMO CERUTI, *Portrait of Donna Alba Regina dal Ferro.* The Metropolitan Museum of Art, New York. 2. ANTHONY VAN DYCK, *Portrait of a Lady.* M. H. De Young Memorial Museum, San Francisco.



















FURNITURE

Commode; Secretary. French, Jean-Henri Riesener (bronze doré mounts by Gouthière), late 18th century. Ebony faced with Japanese lacquer showing landscapes, plants and animals on gold background. M. H. de Young Memorial Museum, San Francisco.

Musicians' Chairs (pair). French, *ca.* 1770. Painted and gilded, with leather seats, H. 30¼"; W. 20"; D. 15". *Sideboard.* American (attributed to Matthew Egerton), *ca.* 1785. Mahogany, Hepplewhite style, crotch-veneer with satinwood inlay, H. 40¾"; W. 74⅜"; D. 29¾". The Art Institute of Chicago.

...WORK

...sticks (pair). American, John Noyes ...on), 1695-1700. Silver, H. 9¼". Mu... of Fine Arts, Boston.

...). American, Joseph Goldthwaite ... *ca.* 1760. Silver. The Detroit Insti...ts.

... *Litai* (plaquette). German, Peter ...Nürnberg), 1535-1546. Bronze, ... The Metropolitan Museum of ...k.

... American, Jacob Hurd (Bos... Silver, H. 4½"; W. 7¾"; ...⅛"; W. 8"; D. 4⅜". The Art ...go.

... *Silver and Toilet Articles.* ...Loir, Jean-François Caron, ...th century. Silver and gold. ... the Legion of Honor, ...

... Cornelius Vanderbergh, ... Brooklyn Museum.

... *Magdalene.* Flemish, ... Brussels), *ca.* 1550. ...*ge.* French, Michel ...

Audran, *ca.* 1753. Gobelin Tapestry. The Art Institute of Chicago.

Four Tapestries. Flemish (Brussels), early 16th century. *The Divinity,* 13'8" x 26'8"; *The Fall and the Beginning of the Redemption,* 13'10" x 26'; *The Drama of the Resurrection,* 14'2" x 25'10"; *The Crucifixion,* 13'8" x 26'2". Silk and wool. M. H. de Young Memorial Museum, San Francisco.

CONTEMPORARY ART

PAINTING

AMERICAN

Albers, Josef, *Homage to the Square, "Ascending."* Oil on composition board, H. 43½"; W. 43½". Whitney Museum of American Art, New York.

Avery, Milton, *Old Orchard.* 1935. H. 39⅞"; W. 55¾". The Wadsworth Atheneum, Hartford.

Idem, The Seine. H. 41"; W. 50". Whitney Museum of American Art, New York.

Berman, Eugene, *Scène de la Vie des Bohémiens.* 1936. Five panels, four: H. 46"; W. 30". One: H. 46"; W. 59¾". The Wadsworth Atheneum, Hartford.

Blakelock, Ralph Albert, *The Artist's Garden.* H. 16"; W. 24". The National Gallery of Art, Washington, D. C.

Feininger, Lyonel, *Façades in Paris.* Watercolor on paper, H. 12⅝"; W. 19⅞". Portland Art Museum.

Mangravite, Peppino, *From Fire by Fire.* Gouache on paper, H. 24¾"; W. 17⅛" (sight). Whitney Museum of American Art, New York.

Marin, John, *City Construction.* 1932. Watercolor on paper, H. 35"; W. 30" (paper). Albright Art Gallery, Buffalo.

CENTER

1. CHAIM SOUTINE, *Portrait of a Woman.* Los Angeles County Museum. 2. JOHN SLOAN, *Red Kimono on the Roof.* John Herron Art Institute, Indianapolis. 3. PEPPINO MANGRAVITE, *From Fire by Fire.* Whitney Museum of American Art, New York.

BOTTOM

1. THOMAS EAKINS, *The Oarsmen.* Portland Art Museum. 2. ALEXANDER ARCHIPENKO, *Reclining Figure.* School of Architecture and Allied Arts, Division of Sculpture, University of Oregon.

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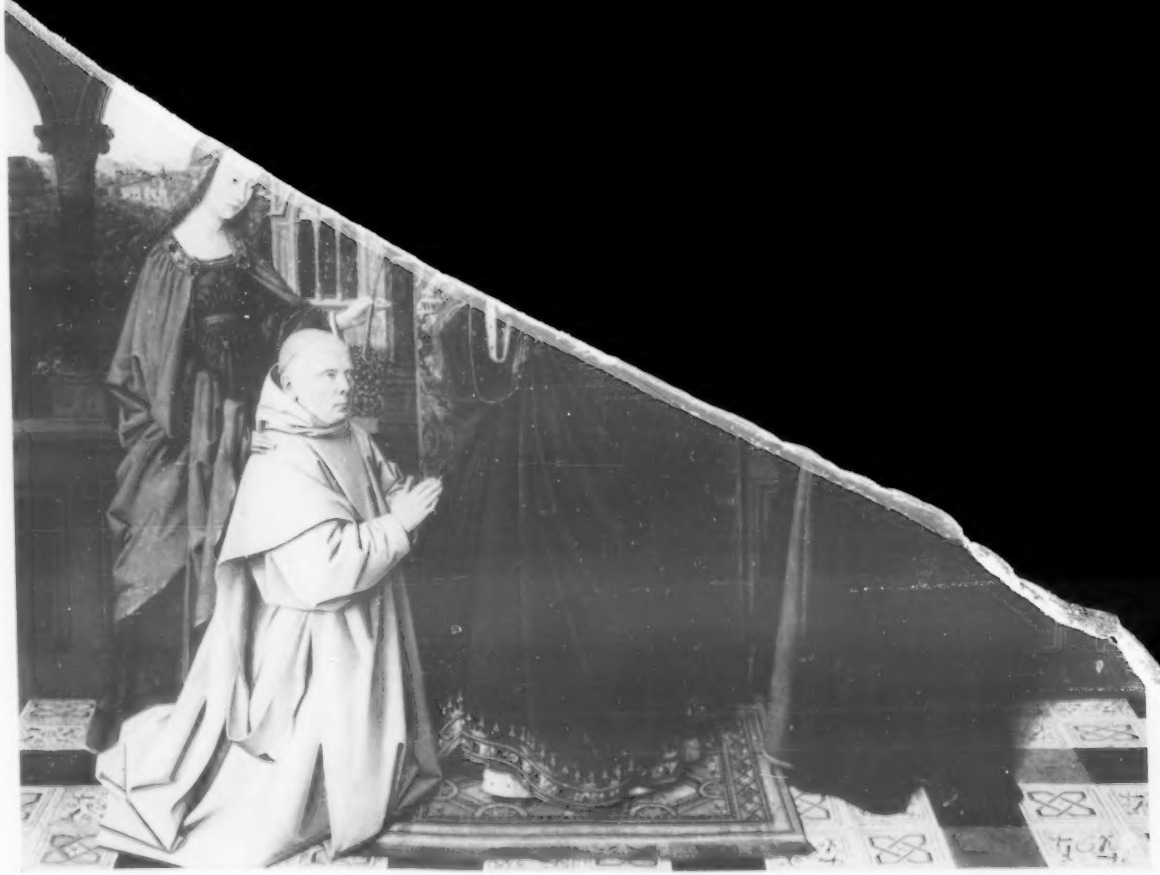
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RECENT IMPORTANT ACQUISITIONS OF AMERICAN COLLECTIONS



JAN VAN EYCK and PETRUS CHRISTUS, *Virgin and Child with Saints and a Carthusian Donor* (19⅝″ x 26″)
New York, The Frick Collection

"THE VIRGIN AND CHILD WITH SAINTS AND A CARTHUSIAN DONOR" BY JAN VAN EYCK AND PETRUS CHRISTUS

By FRANKLIN M. BIEBEL

An early Flemish painting of great beauty, extreme rarity and historic importance, *The Virgin and Child with Saints and a Carthusian Donor* by Jan van Eyck and Petrus Christus, has recently been acquired by the Frick Collection. It is one of the small group of pictures by Jan van Eyck, numbering about a dozen, that can be definitely dated. The painting was ordered in 1441, the last year of Jan van Eyck's life, by Jan Vos, Prior of the Carthusian monastery of Genadedal near Bruges. Following the death of Jan van Eyck the painting was completed by Petrus Christus and dedicated on September 3, 1443, by a visiting Bishop, Martin of Mayo in Ireland.

The donor is represented in the painting kneeling devoutly before the Virgin and Child, attended by Saint Barbara and Saint Elizabeth of Hungary. An exquisite landscape fills the upper part of the composition. When Jan Vos moved to the Carthusian monastery of Nieuwlicht near Utrecht in 1450 he took his painting with him and it was placed above the Saint Barbara altar of the monastery church. The painting remained in the Utrecht monastery until the second half of the sixteenth century. Nothing further is known of its history until the middle of the nineteenth century when it came into the possession of Baron James de Rothschild in Paris. The painting remained in the Rothschild family collection until early in 1954, when it was acquired by the Frick Collection from the estate of Baron Robert de Rothschild.

The scene is set in an open portico or cloister paved with light blue tiles and squares of dark red and green marble. The portico is separated from the outer world by a low stone wall, decorated with inset plaques of porphyry. The Virgin stands in the center, shielded by a canopy of red and green brocade which is decorated with blue floral ornaments and scrolls inscribed with the words "Ave, gratia plena." She wears a narrow jeweled head band, a dark red dress trimmed with ermine and a blue mantle ornamented at the hem with gold embroidery and precious gems. Beneath her feet is a rich oriental carpet. The infant Christ, smiling benignly, holds an orb surmounted by a jeweled cross in his left hand while the fingers of his right hand are raised in the gesture of blessing.

Saint Elizabeth of Hungary stands at the left of the Virgin, holding her triple crown. Her dress of grey-violet is trimmed with white fur. The almost shy serenity of her devout gaze is enhanced by the severity of a white linen headdress and the voluminous folds of a black cloak. On the Virgin's right is Saint Barbara, wearing a dress of green brocade and a brilliant crimson cloak ornamented with a jeweled band. In her left hand she proudly displays the palm leaf of martyrdom, while her right hand rests protectingly on the shoulder of the donor, Jan Vos. Prior Vos, wearing the white Carthusian habit, kneels reverently before the Virgin and Child, his hands clasped in prayer.

Beyond the archways, on either side of the central canopy, extends a wonderful landscape. On the right behind Saint Elizabeth can be seen a walled city with many towered churches, set on the banks of a river. A broad arched bridge extends across the river from a battlemented gate, its roadway filled with pedestrians and riders who are pausing to

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Unknown Sienese Master, XIV century, Madonna and Child (63" H.)
The Cincinnati Art Museum

worship at a small roadside shrine. The landscape behind Saint Barbara is dominated by an elaborate Gothic tower, the symbol of her martyrdom. Between the central columns of its three open windows can be seen the shining metal figure of a bearded deity inscribed "Mars." A thick forest fills much of the remaining landscape. Beyond the forest the towers of an imposing chateau are visible; in an open field before it, a shepherd and his dog are guarding a flock of sheep. At the extreme left is a steep rocky crag, its curving outline interrupted only by the silhouette of two grazing animals. Snow-covered mountains fill the distance, with a few white clouds floating in the blue sky. The variety and richness of minute landscape detail in the paintings of Jan van Eyck have always excited wonder and amazement.

Despite the elaborate composition the painting itself is comparatively small, measuring 26 inches in width by 19⅝ inches in height. It is in a remarkably fine state of preservation, with only a few minor losses, mainly in the lower third. The upper two thirds of the composition, including the heads of the main figures and the extensive landscape, is intact. The painting was executed originally on a wooden panel; at some unknown later time it was transferred to canvas. Recently the painting has been cleaned and retransferred to a wooden panel by Mr. William Suhr, Technical Consultant of the Frick Collection.

The Frick altarpiece is one of the last works to be associated with Jan van Eyck. According to scholarly opinion the altarpiece was ordered in 1441, the last year of Jan's life. It presumably cannot have been begun until after March 30, 1441, this being the day of the death of Guerardus de Hommone, Jan Vos' predecessor as Prior. It was completed and dedicated by Bishop Martin on September 3, 1443. Since only a little over three months of this time had elapsed when Jan van Eyck died on July 9, 1441, it is possible that his part of the work was limited to the laying out of the composition and the beginning of the painting. How much of the final painting can be considered his remains a matter of conjecture. The completion of the picture must have been left to someone trained by him, almost certainly Petrus Christus, who has traditionally been regarded as Jan's disciple and successor. Petrus Christus did not officially become a citizen of Bruges until 1444, but there is no reason to believe that he cannot have been associated there with Jan van Eyck in 1441.

Numerous aspects of the painting recall other works by Jan van Eyck. The most direct comparison with our picture is that of the landscape in the well-known *Madonna of the Chancellor Rolin* in the Louvre. One unusual detail of the landscape in the Frick painting is of interest, since it is not matched in the Louvre painting. This is the large Romanesque church that is found immediately to the right of Saint Elizabeth. Scholars have generally agreed that this represents old Saint Paul's Cathedral in London. It is probably based on an early drawing of Jan's (now lost), made on one of his visits to England in 1428-1429, while he was on a diplomatic mission for Duke Philip of Burgundy. Jan greatly admired Romanesque architecture and made use of it on many occasions.

The Rothschild altarpiece is a notable addition to the Frick Collection, representing the work of the greatest of early Flemish artists and one of the last important works by Jan van Eyck that has remained until now in private hands.

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J. M. W. TURNER, *Flüelen, Lake of Lucerne* (11½" x 18¾")
The Cleveland Museum of Art



J. B. S. CHARDIN, *The Attributes of the Arts* (44½" x 57")
The Minneapolis Institute of Arts

MADONNA AND CHILD BY AN UNKNOWN MASTER OF SIENA

Philip R. Adams in the Cincinnati Art Museum *Bulletin*, February, 1954.

History flows with a steady current, and it is impossible to tell at what exact moment the Middle Ages became the Renaissance. The Divine Comedy is a consummation of medieval thought at the same time that it is the first monument of modern letters. So it is with Giotto's paintings, and so it is with this masterpiece. Siena herself, and the feminine gender is fitting for a city that claimed the special favor of the Most Blessed Virgin, had as much to do with bringing to birth the modern period as did Pisa or Florence, her sister cities of Tuscany. Yet in her artistic style she clung stubbornly to one of the most endearing, making it one of the enduring features of Gothic art, the beauty and tenderness of the Virgin Mother, at once human and divine. As her human beauty was emphasized she became the Madonna of the Renaissance; it was the earlier sculptors who stressed her heavenly attributes with the abstract formalities of Gothic line. Like Siena herself this symbol of Siena stands partly in the Middle Ages and partly in the Renaissance. The colors are the magnificent epithets from the twelfth century Litany of the Virgin: red for the Mystic Rose, blue for the Star of the Sea, gold for the House of Gold, pale flesh tones for the Tower of Ivory. Faded though they are they hint at the full-bodied color that made a joyful noise through all the churches of medieval Christendom. Wood sculpture is rather rare in Italian art and what little there is seems to have been a Sienese specialty. The artist is unknown though there are suggestions of Pisan style and some slight resemblances to Maestro Angelo, a minor master who was active in Siena from 1360 to 1380. But this is hardly the work of a minor artist, and much more important than its authorship or date is the fact of its timeless and compelling loveliness.

A WATER COLOR BY J. M. W. TURNER IN THE CLEVELAND MUSEUM OF ART

From an article by Henry Sayles Francis in the Cleveland Museum of Art *Bulletin*, November, 1954.

During the second half of the eighteenth century in England there evolved out of the restricted use of tinted washes to enliven and enrich the quality of design in drawing a new style of water color in a technique and rendering predicted on the use of color washes alone. Artists like Paul Sandby, Hearne, the Cozens, father and son, and others brought it to full character by 1800; and it reached its climax in the work of James Mallord William Turner (1775-1851). He achieved a freedom of expression and invention far beyond his predecessors and contemporaries. Inspired by the current romanticism in England, particularly that of Richard Wilson, he added to the exactness of detail of the seventeenth century Dutch landscapists the classical poetic concepts of Poussin and Claude Lorrain.

His vast output, produced continuously throughout a long lifetime, varied in subject and type from the early narrative

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JAN STEEN, *Hagar and Ishmael (24½" x 20)*
Greenville, S. C., Bob Jones University

scenes of the English countryside and coast, and carefully rendered, detailed drawings for a great mass of illustrative engravings, to the large romantic water colors of his latest years, all rich in color, variety and brilliance.

It is in Turner's water colors that the consistent development of his greatness as a landscapist can be progressively followed. In the water colors of his final period, the late thirties to 1845, his highest achievement occurred. Remarkably free and swiftly executed, they represent the finest summation of his genius. One of these, *Flüelen, Lake of Lucerne*, painted in 1845 for Dr. Munro, and owned at one time by John Ruskin, who described it in detail, was acquired during the past year for the Cleveland Museum of Art from the Mr. and Mrs. William H. Marlatt Fund. It shows the Swiss town of Flüelen on Lake Lucerne in the middle distance set against a misty yet sun-flooded sky, with mountain heights on either hand, all radiating the roseate golden hue of a hidden sun. The shore line to the left, indistinct yet with accurate details indicated, ties the foreground lake area into the composition and centers the focus on the fishing boats in the near right foreground. Back through the center and slightly right, the valley of the lake country stretches. The whole water color is freely and rapidly sketched; the composition has a magnitude and sweep of great depth, the atmospheric color is rich in misty blues, violets, reds and golden hues.

Finberg says of this important late group of water colors that they were not specifically done for any project, and were, therefore, peculiarly expressive of Turner's own sympathy and pleasure in his subjects; that though not painted directly from nature, they were undoubtedly planned for specific pictures which he intended to carry out in oil. As a result each indicates a perfectly formed conception of a finished picture.

A STILL-LIFE BY CHARDIN IN THE MINNEAPOLIS INSTITUTE OF ARTS

From an article by Richard S. Davis in the Minneapolis Institute of Arts *Bulletin*, October, 1954.

The Minneapolis Institute of Arts announces an accession of major importance: *The Attributes of the Arts* by the French eighteenth century master, Jean Baptiste Siméon Chardin. The painting, purchased through the William H. Dunwoody Fund, is a mature work by one of the world's greatest interpreters of genre and *nature morte*. Recognized by critics and scholars as perhaps the most distinguished still-life by Chardin to come to America, *The Attributes of the Arts* is eloquent testimony of the enduring greatness of Chardin.

The painting is signed and dated "Chardin 1766." In that year Chardin was living, as the King's pensioner, in the Louvre, surrounded by artists and thinking, very naturally, about the rewards of his profession. He had already painted variations of the same theme. One had been purchased by Catherine the Great and another was commissioned as an overdoor piece by Madame de Pompadour's brother, the Marquis de Marigny. The Institute's painting may have been intended for the official Salon (which Chardin arranged and hung each autumn in the Louvre) as it appears to have been more completely finished than the others.

The Attributes of the Arts was exhibited in the Salon of 1769 as the property of the Abbé Pommyer, Conseiller en la Grande Chambre du Parlement. The painting immediately



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attracted attention and was cited in no less than five newspaper reviews during the course of the exhibition. Although it has passed through the hands of only three subsequent owners since the Salon of 1769, it has been exhibited in important exhibitions and praised by the most discerning critics of following generations.

Writing almost a century after Chardin's death, the brothers de Goncourt reaffirmed what Diderot had seen in Chardin's art. They called Chardin the first of the modern painters, for he proved that it is not subject matter but the eye and hand and physical material of the artist which produce a masterpiece. Later scholars have not hesitated to place Chardin with the greatest of the old masters, comparing his strength of design to Poussin's, his treatment of paint to Vermeer's and the elevation of his thought to Rembrandt's.

"HAGAR AND ISHMAEL" BY JAN STEEN

The Bob Jones University Collection of Sacred Art at the University of that name in Greenville, South Carolina, is composed entirely of works of art treating religious subjects. It owns at the present time a small group of paintings by such masters as Goya (a *St. Vincent Martyr*, exhibited at the Chicago exhibition), Guercino (*Judith*, from the Wilczek Collection) and a van Dyck (*Virgin of Sorrows*). To these works a *Hagar and Ishmael* by Jan Steen has been added recently.

According to Hofstede de Groot (*Catalogue Raisonné . . .* I (1908), 7, no. 2a) this painting was delivered by H. Appelboom of The Hague to Field Marshall Wrangel, Governor-General of Pomerania, on July 3, 1651, for the price of 36 florins. Steen painted another picture (Dresden) dealing with Abraham's expulsion of Hagar and Ishmael. The Bob Jones University painting continues the Hagar story and deals with the incident recorded in Genesis 21: 14-16.



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J. F. Millet 1814-1875

Pastel and crayon, 18½ x 24 inches. Signed l.r.

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Described and illustrated in Etienne Moreau-Nélaton "Millet Raconté par lui-même" 1921 Vol. 3 p. 17, figure 134

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RECENT PUBLICATIONS IN THE FIELD OF ART

Modern Prints and Drawings. Text by Paul J. Sachs. New York, Alfred A. Knopf, 1954.

At the beginning of this intensely pleasurable volume, Mr. Sachs states: "*Modern Prints and Drawings* is no more than a personal selection of pictures I find important, some of which I have loved." But it is more than that. It has also much of the charm, sincerity and unobtrusive scholarship which for so many years have made the Fogg Museum and the Sachs-Rosenberg course one of the most creative intellectual centers of America. *Modern Prints and Drawings*, perhaps on that account, is a difficult book to review. It has all that such a work needs to be useful: a special chapter on Technical Processes; a series of short biographies, a bibliography on the history of prints and drawings (far better than is usually the case with books treating broad subjects); excellent introductions to each of the various chapters; and—praise be to the publishers—some three hundred illustrations, most of them full page. But the importance of the book lies rather in the tone of the comments accompanying each reproduction. Urbane, pungent, wonderfully clear and to the point, they have the informality of conversation, whether they involve a quotation from Mallarmé *à propos* of Redon, a comparison of La Fresnaye's drawings with his paintings, or a comment by Graham Sutherland on his own paintings. *Modern Prints and Drawings* is the kind of book which one must read for one's own pleasure; to analyze it would soon become a series of quotations.

LOUISE LEFRANÇOIS-PILLION, *L'Art du XIVe Siècle en France*. Paris, Éditions Albin Michel, 1954.

The fourteenth century in France is sometimes considered as a moment of decadence in the history of French art—a *trait d'union* between two greater centuries of French culture. In this very useful volume Mme. Lefrançois-Pillion has attempted, if not to rehabilitate the art of the period (it really does not need it), at least to show what its strong points are by emphasizing its school of illumination and certain aspects of its sculpture. By refusing to overstate her case the distinguished French writer has accomplished her purpose, and this volume, with its large store of information and very personal

Bronze ritual vessel "Tsun"
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interpretation, is a precious contribution to the subject. *L'Art du XIVe Siècle en France* was a *livre à faire*—and it has been done very well indeed.

Mme. Lefrançois-Pillion starts her study with a discussion of the architecture of the period, but logically without insisting too long: the cathedral at Albi, Saint-Urbain at Troyes and (although admittedly on a higher level of originality) Saint-Ouen at Rouen do not add much to the greatness of French architecture. Sculpture, on the contrary, deserves the close, careful study which the author gave to it. The great ateliers of the period, which start for stylistic reasons about 1370 (according to Mme. Lefrançois-Pillion), are studied one after the other with great clarity and thoroughness: Amiens, Reims (with its new themes—life and death of St. John, Invention of the True Cross, etc.), Paris. The references made to the secondary schools are also valuable: the sculpture of Rampillon or Auxerre, for instance, is given in this volume the importance it deserves.

After studying the larger statues the author devotes two chapters (among the most valuable in her book) to the reliefs and, as opposed to the statuary of the portals, what she calls the "statues mobiles." The fourteenth century is indeed the *siècle d'or* of these latter figures, the period of Robert de Lannoy's works at Saint-Jacques in Paris, and still more important, of the far too little known, miraculously well preserved, *Apostles* of Sainte-Croix de Bernay (1390-1410). It is also the moment (1321-1348) when the *Apostles* of the Collège de Rieux in Toulouse were executed, with their "intense expressionism," as Mme. Pillion describes them. Another chapter is devoted to the statues of the Virgin, of which the author has found a *florilège* of some eight hundred examples of France and abroad, the main types of which are carefully analyzed from the precious silver statuette offered by Jeanne d'Evreux to Saint-Denis, to the Virgin of Champmol.

The second part of the volume is given to a study of French painting, both *grande peinture* and *peinture des manuscrits*, with the emphasis on the latter. In fact it is no exaggeration to say that Mme. Lefrançois-Pillion's study of fourteenth century illumination is the most valuable part of her work, and perhaps the most scholarly and useful work written in France of late years. In some forty pages, using as its leitmotiv the "humanization" and the "feminization" of the art, Mme. Pillion gives a delightful *vue d'ensemble* of the subject, including, incidentally, what to this reviewer is the clearest description of the technique of illuminations. All the important manuscripts are commented upon, homogenous groups are established, and special attention is given to the difficult problems of iconography (Mme. Lefrançois-Pillion reminds her readers that some thirty years ago or more she had undertaken a study, still available at the Bibliothèque de l'Institut d'art et d'Archéologie, of the iconography of illumination).

An important study by M. Jean Lafond on *Le Vitrail du XIVe Siècle* forms the last section of the volume. It was, as M. Lafond says, *terra incognita*, and his essay is in its way, rather dry and perhaps a little academic, a most valuable contribution, chiefly with regard to the art of the glass-maker in Normandy (Dives, Evreux, Fécamp) and in Ile-de-France. It would be easy to underestimate its usefulness, since it comes as an appendix to Mme. Lefrançois-Pillion's volume. There is no doubt that M. Lafond's study, as well as Mme. Pillion's long chapter on fourteenth century illumination, will remain for a long time the basic works on the subject.



Francesco Guardi

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WILL GROHMANN, *Zwischen den beiden Kriegen*, Vol. III: *Bildende Kunst und Architektur*. Berlin, Suhrkamp Verlag, 1953.

A great many comprehensive books on modern art have been written lately in the German language which deserve to be known in this country. We mention especially Paul F. Schmidt, *Geschichte der Modernen Malerei*, Stuttgart, 1952; Ludwig Grote, *Deutsche Kunst im 20. Jahrhundert;* and Werner Haftmann, *Malerei im 20. Jahrhundert* (both Prestel Verlag, Muenchen). Will Grohmann's *Bildende Kunst und Architektur*, published as the third volume in the cultural history series *Zwischen den beiden Kriegen*, is both narrower and wider in scope than these. Narrower because it concentrates on the very creative years, 1918-1933, from the end of the first World War to Hitler's usurpation of power; wider since it includes, though naturally from the German point of observation, the *avant-garde* art of the other European countries and of the Americas. As to the latter, Mr. Grohmann is one of the few European writers who studied the art of this continent in an unbiased way without the desire to confirm cherished "Old World" prejudices.

The author is well known in this country as the sensitive and valiant champion of Paul Klee and the man who, through his many articles and books put this artist on the "international map" of fame. In his first chapter dealing with the "Spiritual Premises" of contemporary art, an attempt toward an integrated understanding of it by paralleling its evolution to that of philosophy, the exact sciences, literature and music, the author shows his great and mature experience and his ardent belief in art as a means toward the understanding of existence.

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Quarterly Periodical for Dutch Art History

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To avoid the often misleading ambiguities of the old labels like "Expressionism," "Abstract art," "Surrealism" in their wider general sense, the writer makes up such terms as "Imaginative art" (in the main the German *Bruecke*, Rouault, Soutine and the Fauves), "Intuitive art" (mainly the Cubists and the *Blaue Reiter*), "Constructivist art" (Schlemmer, Baumeister, the Dutch *Stijl* and the Russian Constructivists). He calls the last of his style subdivisions of the modern movement in painting "Integral art" (roughly equivalent to Surrealism), yet he presents surrealist tendencies as an aim or a way rather than an existing, well-defined reality. From Grohmann's standpoint only Klee, the writer's hero, seems to have come close to a realization of this trend of the future, or rather of this hope for the future.

We have serious doubts whether these new classifications are better than the old ones commonly in use, or whether they will be accepted even by the writer's colleagues in Germany. Yet, art is not created for pigeon-holes or labels: labels are coined for art and artists as a means for the organization of a very complex situation. It is the understanding for the artists, and even more so for the single work of art, which counts, and in the necessarily brief characterization of these, Grohmann is a deeply probing and most incisive master.

The chapters on sculpture and architecture are more conventionally organized without too much reliance on "isms," though their "thought-architecture" also shows the tendency of a build-up towards climaxes, envisioned goals of integration or synthesis. One reads more between the lines than is clearly stated that such peaks, which come nearest the ideal, are found in the sculpture of Henry Moore and the architecture of Le Corbusier, as they were realized in Klee's paintings.

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The appendices of "Texts" (excerpts from treatises, manifestos, interviews, diaries and letters written by the artists themselves on the subject of their art or art in general) as well as the chronological chart, 1890-1950, should be most welcome to the somewhat better informed reader of this excellent book, which deserves to be translated into other languages.

ERNST SCHEYER
Wayne University

Westward the Way. Edited by Perry T. Rathbone. City Art Museum of St. Louis and Walker Art Center, Minneapolis, 1954.

It is not too much to say that this splendid volume, published to commemorate the anniversary of the Louisiana Purchase, will mark a date in the history of American art scholarship. Basically the catalogue of an exhibition held late in 1954 at The City Art Museum of St. Louis, it is in fact a compendium of all, or almost all, that should be known by the layman about the most romantic chapter of American history —the penetration of the West which followed the annexation of Louisiana. "In it," as Mr. Rathbone says in the Introduction, "art, literature and social history are combined," and the book, like the exhibition, is a panorama not only of the art of the nineteenth century but also of the rich, complex life of a section of provincial United States. More than two hundred paintings, drawings and, when unavoidable, lithographs and aquatints, have been used to tell the story of the opening of the West; the "Touchstone of selection," again to quote Mr. Rathbone, "has several sides: excellence as works of art, rarity and unfamiliarity, diversification and comprehensiveness." Such a program was a difficult one—but it was accomplished.

The plan of the catalogue is excellent. A short introduction by Mr. Rathbone is followed by a concise historical essay by Mr. Frederick E. Voelker on the consequences of the Louisiana Purchase. Then follows the catalogue proper, carefully divided into such chapters as "The Land: River, Plain and Mountain"; "The Birds and Animals"; "The Settlements: Forts, Towns and Cities" (this last section, incidentally, is probably the most fascinating, illustrated as it is with a series of Victorian towns and large villages of extraordinary charm and dignity). Not only is every object illustrated but it is accompanied by appropriate contemporary quotations. There is no artists index (the only flaw perhaps in the book, but one which grateful readers may themselves remedy), but the volume concludes with the short biographies of the painters represented in the exhibition. This too is a valuable part of the book. Where else could one find, so easily at least, the basic facts of the lives of such artists as Paul Frenzeny, who with Tavernier made a series of illustrations of the West for *Harper's Weekly* in the '70's, or of John Casper Wild, the author of the *Valley of the Mississippi Illustrated?* In surprising numbers the greater names of nineteenth century American painting and engraving are here: the Audubons, John Hill Catlin, Bingham, Saint Mémin, Thomas Moran, Blakelock (who "always saw the Indian poetically, as part of nature"), Eakins (who had spent a summer in South Dakota and is represented by a large, beautifully composed, *Cowboys in the Bad Lands*), Bierstadt, William Ranney, Whittredge. If neither Kensett nor Sandford R. Gifford (who accompanied Whittredge on his Western trip) are represented, it is

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doubtless because no satisfactory examples of their work were found. But equally important are the lesser known artists. Except perhaps in the Edward Eberstadt catalogues or the indispensable *Panoramas* of the Old Print Shop it is not easy to study the work of men like Samuel Seymour, Peter Rindisbacher who, the catalogue states, was the first artist "to paint the Indian in his daily pursuits and the wild animals beyond the Mississippi in their natural habitat." In conclusion, *Westward the Way* is without doubt the most important catalogue of the year.

Oosterse Schatten, 4000 Jaar Aziatische Kunst, Amsterdam, Rijksmuseum, 1954.

The exhibition of Asiatic Art which took place at the Rijksmuseum this summer was most ambitious. This survey of "Four Thousand Years of Far Eastern Art" included almost a thousand objects of all sorts, ranging from Shang bronzes to Surimono by Hokusai and Utagawa Kuniyoshi. Such a show could easily get out of hand. Thanks to the ever active curator of Asiatic art of the Museum, it was a very great success. The most remarkable fact about the exhibition was that it was formed entirely of objects owned in Holland, either in museums or private collections. Like its predecessor, the 1936 exhibition in the Stedelijk Museum, one of its aims was to show how rich the Dutch collections still are.

Mr. Visser's excellent book on the subject (published in English in 1948 in Amsterdam) already led to that conclusion. There is indeed a Dutch taste in collecting. It is not by accident, surely, that in the ceramics section there were almost three times as many examples of the later periods as there were Han and Sung objects, and that the section on Indonesian art (very carefully described) included more than a hundred exhibits—an important show in itself.